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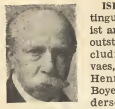

ISIDOR PHILIPP

ISIDOR PHILIPP, distinguished French pianist and teacher of many outstanding pianists, including Guiomar Novaes, Maurice Dumesnil, Henri Deering, Emma Boyer, and Stell Andersen, celebrated his eightieth birthday on September 2. M. Philipp, who was compelled to flee his native Paris on ten minutes' notice, has been in New York since May 1941, where he has been teaching and lecturing. He also has visited cities in the Middle West.

THE GRIFFITH MUSIC FOUNDATION of Newark, New Jersey, held its fifth annual institute on October 2. The theme for discussion was "Music in the Building of Good-Will." Edwin Hughes, president of the National Music Council; William Primrose, violist; Cesare Sodero and Lothar Wallenstein of the Metropolitan Opera Association; and Roy Harris, composer, led the various phases of the conference.

THE UNIVERSITY OF TEXAS, in connection with its all-out war program, is inaugurating a ten-month cultural fare of almost continuous weekly recitals, shows, lectures, and exhibits for the current school year. During November a Fine Arts Festival will be sponsored by the three departments in the College of Fine Arts. A series of organ recitals will be given also in November by four of the leading artists in this field. In December all departments of fine arts will assist the University Opera Company in the performance of "The Bartered Bride." Other highlights throughout the college year will be concerts by the University Symphony Orchestra, several productions by the Department of Drama, and a number of recitals by outstanding artists such as Richard Crooks, tenor; and William Primrose, violist.

FROM STOCKHOLM comes a story of how one Peder Morseth "who for years had led the singing in a local church" inspired a group of eleven Norwegians to face a Nazi firing squad with unflinching courage. As they stood linked hand in hand in the little village of Selbu, outside of Trondheim, awaiting their execution, Morseth read a prayer and then led the group in singing the hymn, *O God, Our Help in Ages Past;* following which the shots rang out.

LANSING HATFIELD

LANSING HATFIELD, Metropolitan Opera baritone, and Edwin McArthur, pianist, have been "somewhere in Australia," entertaining the armed forces. Their routine usually included the singing of several songs by Mr. Hatfield, with the accompaniments played by Mr. McArthur on an accordion, after which a general "sing" by the entire audience was carried on. The songs which brought the greatest response from the service men were such numbers as *Bicycle Built for Two; The Band Played On; My Wild Irish Rose; I Want a Girl; I've Been Working on the Railroad; Down by the Old Mill Stream;* and *Let Me Call You Sweetheart.*

DR. HANS ROSENWALD, who since 1937 has been chairman of the Department of Musicology of the Chicago Musical College, recently was appointed Dean of the school, according to an announcement by Rudolph Ganz, president. Dr. Rosenwald is managing editor of Music News Magazine and vice-president of the National Composers Clinic.

AMERICAN MUSICAL WORKS are given a prominent place in the programs announced for the new season by the Boston Symphony Orchestra, Serge Koussevitzky, conductor. Three major works are listed for first performance—the "Second Symphony" of Samuel Barber; the "Fifth Symphony for Strings" by William Schuman; and a new symphony by Roy Harris; with the possibility of others to be announced later.

THE TROY (NEW YORK) PIANO EDUCATORS GUILD reports a successful record of accomplishment since its organization in 1941. With Herman J. Rosenthal as vice-president, it has been active in elevating the piano teaching profession of the community and has sponsored concerts and lectures by outstanding artists in their field.

THE CHICAGO OPERA COMPANY will have no season of its own in 1943, because of the difficulty of securing an adequate number of singers and actors. Fortune Gallo, who had been the general director since 1941, has resigned, and no announcement has yet been made of a successor. Plans are being formulated to give a season of six to ten weeks of opera in the fall of 1944.

THE PROMENADE CONCERT season of London, which closed recently, has been one of the most remarkably successful on record. The concerts have been more generously supported than ever before; there has been unusual variety in the programs; and the composers represented have revealed highly interesting, if not always enjoyable musical ideas. Alec Rowley, B. J. Dale, Thomas F. Dunhill, Eugene Goossens, and Lennox Berkley were some of the composers whose works were given a hearing.

THE LOS ANGELES PHILHARMONIC ORCHESTRA, under its new director, Alfred Wallenstein, will present throughout the season at least twenty-four compositions for the first time. Among these are "First Symphony" by Paul Creston; "A Free Song" by William Schuman; "Second Essay" by Samuel Barber; "The Four Freedoms" by Russell Bennett; "The Old Maid and the Thief" by Gian-Carlo Menotti; and "Third Symphony" by Roy Harris.

ITALO MONTEMEZZI

ITALO MONTEMEZZI'S new opera, "L'Incantesimo," had its world première on radio when presented by NBC on Saturday afternoon, October 9. This is the third radio opera to be given a first hearing by NBC. Montemezzi, who has been in this country since 1939, makes his home in California, and he personally selected the artists who sang his new work. They were the internationally celebrated baritone, Alexander Sved, whom Montemezzi heard at La Scala in Milan, and the two radio stars, Vivian della Chiesa, soprano, and Mario Berini, tenor. The opera was conducted by the composer.

THE BROOKLYN MUSIC TEACHERS GUILD, organized only a year ago, held a most successful convention on September 24 and 25. The two days were filled with lectures and demonstrations by some of the leading figures in music pedagogy. The new organization, of which Carl Tollefsen is president, was fostered and is being sponsored by the Brooklyn Institute of Arts and Sciences, and their aim is "to raise the standard of teaching, further the cause of music in its various phases, exploit Brooklyn composers and musicians, encourage young talent, and in countless other ways make Brooklyn a music center on a par with any large city in this country or in Europe." Bravo, and good luck!

Competitions

TWO PRIZES OF $1000 EACH are to be given for string quartet compositions, by the Chamber Music Guild, Inc., of Washington, D. C., in conjunction with the RCA Victor Division of the Radio Corporation of America. One of the prizes will be awarded for the best string quartet submitted from the republics of Latin America, while the other prize will be given for the best ensemble work submitted from the United States and Canada. The contest closes May 31, 1944, and full information may be secured from The Chamber Music Guild, Inc., 1604 K Street, N. W., Zone 6, Washington, D. C.

PRIZES TO THE TOTAL OF $2000 in United States War Bonds are to be awarded by the National Federation of Music Clubs to federated music groups which, during the period from September 1, 1943 to April 1, 1944, present programs which in the opinion of the board of judges most significantly serve the nation's war efforts. Donor of the awards is Donald Voorhees, noted American conductor and musical director of a number of outstanding radio programs. The first prize is $500, with smaller awards down to $25, offered "only for public performances of music given by amateur musical organizations within the specified dates." Full information may be secured from Mrs. Ada Holding Miller, Chairman, War Service Committee of the National Federation of Music Clubs, 28 Everett Avenue, Providence, Rhode Island.

A CONTEST to give encouragement and recognition to young American musical artists, both instrumentalists and composers, is announced under the joint sponsorship of the Southern California Symphony Association, radio stations KECA—KFI, and the Los Angeles Daily News. Winning instrumentalists will be presented on the air and given the opportunity to have a début with the Los Angeles Philharmonic Orchestra; while the winning compositions will be performed by the orchestra. Also there will be prizes totaling five hundred dollars in war bonds. Entries for the instrumental sts will be closed on December 1; while the entries for the composition contest will be closed on February 15, 1944. All details and entry blanks may be secured by writing to the Director, Los Angeles Philharmonic Young Artists' Competition, in care of KECA—KFI, 141 North Vermont Avenue, Los Angeles 4, California.

DR. ROBERT NATHANIEL DETT, noted Negro composer, conductor, teacher, credited with being the "discoverer" of the celebrated Negro soprano, Dorothy Maynor, died suddenly October 2, at Battle Creek, Michigan, where he had gone to direct musical activities at a USO clubhouse. At the time of his death he was working on a symphony which the Columbia Broadcasting System had commissioned him to write. Dr. Dett was born at Drummondsville, Ontario, October 11, 1882, and studied at Oberlin College. For years he was connected with Hampton Institute in Virginia, and while there directed a chorus which attained international fame. On a world

DR. ROBERT NATHANIEL DETT

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music magazine

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Symphonies of Smiles

"In came Mrs. Fezziwig, one vast substantial smile"

Charles Dickens
"A CHRISTMAS CAROL"

THANKSGIVING is the season for smiles. Someone called the late President William Howard Taft a "symphony of smiles." Perhaps that is why those who knew him loved him. Once, at a great singing festival, he said to your editor, "If we didn't have music and laughter, life just wouldn't amount to much." If all the rulers of the world, bar none, could echo President Taft right now, peace would be very near. Let's all make a genuine effort!

Music and smiles bear a curious analogy. Both are spontaneous, both are pervasive, both are irresistible, both are radiant, both are restorative, both are essentials to happiness and contentment.

During the past year many of the significant prophecies of hopeful dreamers, who have endeavored to find ways to help man alleviate his woes through developing a healthy, happy mental attitude, have been fulfilled as demonstrable, scientific truths. The results are astonishing. For instance, stomach ulcers, according to the findings of a group of American physicians of the highest standing, have been found to originate, not in the stomach, but in the brain. They are the end results of hate, worry, anger, anxiety, grief, and other negative mental attitudes. "But," says the reader, "these conditions with many people are uncontrollable." That is often true, but you must realize that if your thoughts are toxic, your whole body and your whole future life may be perilously poisoned.

DR. LEE DE FOREST
Whose invention of the three-electrode radio tube has made him one of the greatest figures in the history of the human race

Mankind has thought of smiles and music as passing superficialities. Smiles affect the face and music affects the ears. Both, however, literally saturate the body and soul, producing psychological and physiological results of limitless importance. Music, which affects the emotions so definitely and directly, is one of the inexplicable benizens of the Creator in helping all to regain a personal equilibrium, particularly in these days of dreadful strain. How music works to accomplish this result is still a great enigma. Some day it may be scientifically explained. A relatively short time ago, few had any idea what electricity is. Although the force had been used in a gigantic manner, its operation was little understood. It was the discovery of the electronic theory which solved the age-old puzzle. Sir Joseph John Thompson (Professor of Experimental Physics at Cambridge University, England from 1884 to 1908) discovered electrons, which are nothing more than fabulously minute particles of electric dust which seem to exist between atoms and between molecules, which are groups of atoms. You are doubtless familiar with the old experiment in the physics laboratory in which a glass is filled to the brim with water and then a teaspoonful of alcohol is poured into the glass. It does not overflow because the alcohol runs in between the molecules of the water. Well, change the picture to a vessel filled with molecules, and you can pour in an almost equal quantity of electrons without making it run over.

At this moment you are surrounded by millions of electrons, which are even passing through your body in incalculable numbers. Infinitely smaller than any atom of any other element, they can be put into motion to produce light, power, heat, and even music itself, as in the case of the Hammond Novachord.

Because electronic innovations and amplifications have now become so closely identified with music, and because they help in making clear our point in this editorial, we may be pardoned for dwelling a moment upon some characteristics of their nature with which some of our readers may not be familiar. We all are literally saturated with electrons, but we know little about them. Formerly an atom was considered the smallest conceivable particle of matter. No one as yet has seen an atom or a molecule. Water is composed of atoms and molecules (groups of atoms). As water flows over a mill wheel, power is created. If atoms of water or electrons were visible, as in the case of falling sand when it pours

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The Musician and the Common Cold

How Famous Artists Have Fought the Most Common Malady

by Waldemar Schweisheimer, M.D.

TO THE ARTIST MUSICIAN of renown a cold which compels the cancellation of important public appearances may result in very great loss. One artist claimed that a cold which lasted, with its distressing symptoms, some six weeks, cost her over fifty thousand dollars. She used to refer to it as her "$50,000 sniffle." To the teacher, to the choir singer, and to the orchestral performer whose weekly income may be quite moderate, a cold may be relatively no less of a calamity. It is generally recognized that colds and the complications which may accompany them result in an economic loss to the nation which is staggering. There is a general consensus of opinion among medical men that colds are directly the result of a communicable virus (or collection of several vires) which is so minute that it passes through the finest filters. No specific for colds has yet been discovered, although there are many remedies which act as palliatives and help to prevent the development of the grave conditions which may result from colds. The virus is spread by contact and through the air. The most active distributor is the cough and sneeze of a victim which, if uncovered, may spray a large room with cold germs. During the cold season "germs are everywhere." If you are tired, run-down, or if your digestive system is "out of order," due to excesses in eating and drinking and resulting in a state of auto-intoxication, you become at once a host to millions of cold germs. Sore throat, inflamed eyes, "aches all over," and all the distressing symptoms are only too familiar. The best remedy for a cold is a visit to a good doctor as soon as you can get there. He will probably tell you to go to bed at once if you have a fever. There are, however, certain sensible remedies, which I shall describe later, which every musician should know in case a physician is not at hand. Today war conditions have reduced the number of physicians for civilian treatment, and everyone should be familiar with approved emergency measures for the treatment of colds in their first stages.

Various Treatments

Association with musicians has enabled me to secure a number of incidents revealing how many have sought to combat colds.

The famous singer, Luisa Tetrazzini, was suffering from a cold and was worried about the condition of her voice for the evening's concert. Enrico Caruso told her, "I have a good spray! It will make your throat well in no time." He sprayed her throat carefully with a mixture containing, besides other ingredients, ether and iodoform. As he sprayed she had to pant quickly and she dared not stop for a moment or the ether would have gone down into her lungs and anaesthetized her. This spray acted something like a varnish or a coat of shellac over the vocal cords. The results must have been beneficial, for according to the morning papers Madame Tetrazzini sang with her usual pure and beautiful voice. Such a method, however, should not be attempted except in the hands of a medical expert.

All musicians, instrumentalists as well as singers, are permanently afraid of catching colds. There is nearly always a draught at some part of the operatic stage and in the concert hall. Colds are frequently caught in overheated, unventilated halls or rooms. Hans von Bülow once objected to playing in an overheated room on the ground that he was a pianist—not a palm. Slight changes in apparel may help to avoid damage resulting from draughts—unless an artist has to circle "with graceful swimming motions round the central rock" as scantily dressed as are the Rhine daughters.

Madame Patti never sang a note when she had a cold. Neither did she sing when she was doubtful of the condition of her voice. She simply went to bed and said there was "no one in." Managers came, besought, and entreated, but she was always "indisposed" and would not sing. Once she had to refuse to sing at a concert arranged for the King of Prussia (Emperor William I). When she next appeared the king asked her what had caused her to be so ill. She replied: "Your royal climate, your Majesty." Somewhat pessimistically Giulio Gatti-Casazza, former director of the Metropolitan Opera, remarked: "For example, in New York, the winter climate is most changeable, peculiar, and generally damp; this greatly affects the throats and nerves of the artists: but for this there is no remedy—nor for the effects it produces."

One of the most famous of English tenors was the great John Sims Reeves (1818-1900). Reeves was an organist at fourteen. He made his début as a baritone in 1839. In 1846 he made his début as a tenor at La Scala in Milan. His voice was one of exquisite beauty. When nearly eighty he was still a concert favorite and crowds flocked to hear him. He accredited the amazing preservation of his voice to the fact that he absolutely refused to sing if he had the slightest cold or sore throat. The result was that he "disappointed" many times and audiences were obliged to go home.

For musicians who are susceptible to draughts, caution is important. In a compartment of a train it is hot—and a window is opened. The next day one of the occupants may have a cough ("his cough"), a violinist feels rheumatism in his right hand, while a third—an oboe player—is perfectly well and is amazed and scornful at the weakness of the rest of mankind. Perhaps it was his good fortune to have been sitting in a corner of the compartment which was out of the draught.

PATTI NEVER SANG A NOTE WHEN SHE HAD A COLD
This picture of the world's most famous prima donna soprano was taken in the rôle of Juliet, from Gounod's famous opera. Patti was twenty-four at this time.

Body Susceptibility

An eternal struggle exists between window-opener musicians and window-shutter musicians—that is to say, those who do not like draughts and others who do not care, the genuine "draught heroes." At least this struggle should be alleviated by the window-opener musicians taking the draughty seats in a compartment or a concert hall.

The actual susceptibility of the body to cold is important. Suppose a musician returns home from his day's work in a very tired state. The same slight irritation which on going out in the morning had no effect on him, now gives him a cold. His body may at once be less resistant because some stomach trouble has depleted his strength; or, in some draughty corner, he may contract an inflammation of the throat or even "neuritis" in the arm.

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JOHN CHARLES THOMAS

Color in Singing

An Interview with

John Charles Thomas

Renowned American Baritone

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

ACCORDING to John Charles Thomas the essence of good singing is color. Just as the artist secures his effects by blending the paints on his palette, so the singer projects the meaning of music by varying the color of his tones. Further, both artist and singer use similar working methods: before they are ready to work in color they must know the nature and the effect of the various pigments; and they concentrate on color only after the foundations of their craft are solidly laid. To the artist, this foundation means line and form; to the singer it means sound, basic vocal production.

"While the singer is still a student it is difficult for him to realize that the business of vocal production which occupies his attention so completely, is not really singing at all. It is merely the material from which singing is made; the foundation upon which it is reared. Neither does singing mean the number of new songs or arias one learns. It means but one thing: the validity with which one is able to project the significance of music. This, naturally, involves a number of things, ranging from simple rules of health to philosophies of interpretation.

"First of all, the singer should be in robust health and should take active and constant steps to keep that way. If some singers—especially opera singers—peter out early, it is because they get into a set routine of coaching, singing, eating, and sleeping, without giving the body proper care. Perhaps they think that 'health' means the absence of symptoms. It doesn't, of course; the basis of good health is body tone. And it is this tone, precisely, that is so necessary to public work. The singer who stirs his audience conveys an atmosphere of vitality, and this vitality demands as much care as any sheerly technical department of singing. The singer's diet is important. I cannot tell young singers what to eat and what to avoid; those are matters that each person must decide for himself according to the needs of his body metabolism. But I can tell you that the object of diet should be vigorous health, and not fashions of slimness. Another important thing is exercise. Personally, I prefer outdoor exercise that can be cultivated as a hobby as well as a health precaution. The positive mental reactions that result from the hearty enjoyment of a good game like golf (my own hobby) and from the consciousness of being close to God's green earth, build up reserves of physical and spiritual tone that are drawn upon in future work. Just now, my chief vocal problem is improving my golf swing. I say this in all seriousness. I work at my golf technic every day, partly because I like it and partly because I know it will serve as a stimulus to my singing.

Good Teacher Plus Good Student

"The basic vocal technic upon which all artistic projection rests is generally thought to depend upon a good teacher. Actually, this is only half true. The other half of the truth is that it depends on the student. The one who learns must be alert to detect whether he is being well taught. No teacher can do the job alone. The student is responsible for more than carrying out day-to-day instructions; he must make sure that the teacher's methods help him. A number of singers—some in high places—have told me they have had as many as fifteen teachers and still don't feel secure. It is possible, of course, that a person might have the sheer bad luck to fall into the hands of fifteen charlatans, one right after another—but it isn't probable. Out of fifteen established vocal teachers, at least one would know his business! In such a case, the fault is generally the pupil's. After two or three bad breaks, he should be alert to know for himself *what* his difficulties are and *why* continued study fails to solve them. He should be able to check up on himself.

"This is all the more true since basic production habits should be entirely natural. My own theory is that no one needs to be *taught* to breathe. He should be taught to correct any impediments to natural breathing, and he should be made aware of what his muscular actions and sensations are when he breathes correctly. But the correct breathing is there naturally . . . unless he is confused by 'methods.' As far as breathing is concerned, the difference between the professional and the amateur is this: the former knows what he is doing while the latter may do exactly the same thing without being able to analyze or control it. I never had any instruction whatever in breathing. I was, however, singularly fortunate in my teachers, of whom I have had only two. My first teacher was a woman; Mrs. Blanche Sylvania Blackman, at the Peabody Conservatory. When I came to her, I hadn't even a full scale, and I knew very little about anything. She placed my voice and taught me how to encompass a full, even scale. I had heard a lot about 'learning how to breathe,' of course, and as my lessons progressed and nothing was said about this prodigious problem, I grew worried. Mrs. Blackman told me that I breathed naturally and that she was therefore unwilling to interfere with my habits. I have since learned to be doubly thankful for such wise guidance. Breathing should not be made a 'problem'; where no definite obstacles show themselves, the singer should be unhampered. He may use exercises, of course, to strengthen and enlarge his breath capacity, but he should be free from 'methods' that change natural breathing into an unnatural problem.

"The use, as well as the taking, of the breath should be natural. In ordinary life we are not conscious of breathing adjustments; whether we walk, run, play games, or go uphill, our breathing adjusts itself to our needs without our 'doing' anything about it. Similarly, natural breathing adjusts itself to long or short phrases of song. My best advice is to do the thing naturally and study the feeling of it afterwards. The secret of good breathing (not some sort of acquired 'singer's breathing,' but good natural breathing) is that it must inflate the entire thoracic cavity, expanding the back and sides as well as the chest.

The Problem in Resonance

"The second vital point in basic production is resonance. The problem here is to get the tone into the mask and to guard against any guttural intonation. Once acquired, guttural tone is the hardest to get rid of, and brings on the quivers and quavers that mark imperfect production habits. Resonance in the mask permits of tone control, and keeps the voice free. Another advantage of mask resonance is that it permits of checking up on production habits—also on teaching. If the student does not feel vibratory resonance in his mask, he may be sure that one of two things is the matter—either he is not profiting from his teacher's guidance, or his teacher is a poor one. In either case, he has only himself to blame if he does nothing about it.

"After I had worked a year with Mrs. Blackman, she left Peabody and the new teacher was Mr. Adelin Fermin, my only other instructor. Mr. Fermin based his vocal approach on color and gave me the greatest help in forming my own approach. People don't think enough of the inherent color of tones, words, syllables, vowels—not to speak of the natural colors of the different scales. The trick here is to determine the

color of the different vowels and to infuse the needed color, in song interpretation, by basing the vowel sounds on the one that possesses the desired color. By basing one's self on a given vowel, I mean this: Sing a tone on *Ah;* then, keeping the *Ah* in mind, glide into *Ee* and then come back to *Ah;* glide into *Oh* and come back to *Ah;* glide into *Ou* and come back to *Ah.* Your exercise will sound, *Ah-ah-ee-ah-ah-oh-ah-ah-ou-ah-ah.* Now do the same thing with *Ee* as the basic vowel; with *Oh;* with *Ou,* and so on. Each exercise, you see, uses one vowel sound as a base without excluding any of the others. Each sets the pattern for giving those other vowel sounds the basic color of the first one sung. Now let me show you how this works. In one of my songs there is the line, 'Some days are good, some ill.' The normal (spoken) sound of the o in *some* approximates an *uh.* In this particular line, however, I wish to color with a basic *Ah.* The result is that, while my hearers are not conscious of any linguistic mutations, I base my singing on the *Ah* pattern and think of the words 'some ill' as though they were written 'saw-mill!'

"Correct vowel sounds are as vital to basic tone production as they are to the separate study of enunciation. A good way to practice them is this: Sing a tone on a vowel (your 'best' vowel first; all of them in time), and when the tone comes freely, follow it up with *M* or *N* as a sort of tiny grace note at the end. Your exercise will sound, *Ah-ah-ah-ah—ahm; Oh-oh-oh-oh—ohn;* and so on. This exercise prepares the way for good enunciation and serves to keep the tone well in the mask by 'fixing' it there with one of the up-arching or nasal consonants. Why put the consonant at the end? Because tone is more likely to slip *after* the initial attack.

Enunciation and Tone Production

"The problem of enunciation is closely bound up with that of basic tone production. Here the American singer is at a certain disadvantage since he must learn to sing in all languages, while the Italian, French, or German singer makes chief use of his own tongue. The use of many languages involves more than the mere business of learning them. It involves a thorough knowledge of the color of each language, and of the effect that color may have on tone production. English, for instance, is a *nasal* language; French, a *chest* language; German is *guttural;* Italian, in the *head.* Once the singer's basic production is in good order, he should have no difficulty in adjusting to the individualities of the different languages; but the inexperienced student must watch these adjustments with careful alertness so that the guttural nature of a German text, let us say, does not force his tones into his throat.

"It is my belief that good enunciation is the first step to artistic interpretation. I always base my own approach on the poem of the song—indeed, I never sing a song the text of which does not seem moving and (or) beautiful to me. The words set the mood for a song and give it its color. The music emphasizes and enhances mood and color. The singing makes mood and color come to life. That is why it is important to sing songs in their original keys; that is why the transposing of operatic arias (to suit the range needs of a singer) invariably ruins the effect of the scene as a whole. This fact was forcibly brought home to me after one of my own performances. I was in California at the time, and traveled from my camp into town to sing one of the settings of *The Lord's Prayer.* I sang it in the key of D-flat; I did it, I confess, because that key gave me a most advantageous A-flat at the climax. When I returned to camp, a musical friend of mine told me (with the pleasing bluntness of friendship) that I had 'ruined' the song. Thinking, naturally, of my interpretation, I asked what I had done. 'You sang it in the wrong key!' he replied; 'don't you know that that type of song with that glorious, exalted end wants the key of C?' I was nonplussed and we argued about it. In the end, I was convinced; since then, I have sung that song only in C. Unless a listener has absolute pitch, he may not even recognize the different keys—but instinctively he will feel whether the color of the key is right or wrong. Because music and singing mean color!"

A Bull Market in Pianos

TAKE A LOOK at your piano. It is probably worth twice as much as it was a year ago and the "market" is going up, up, up!

In a recent issue of "Time" the following clever article appeared:

When WPB slammed the lid on new piano production last July, the gloom-wrapped industry changed over quickly to making plywood plane parts, de-icers. But it kept one eye on the piano market. That market is now hotter than a jump session with Duke Ellington. The new piano supply is close to exhaustion; prices of used instruments have soared like an upward series of arpeggios.

In New York, dealers are buying every piano they can get their fingers on. They are paying 50 to 100% more than a year ago. After reconditioning, they sell at profits ranging from neat to fabulous.

In Detroit, where showrooms have been bare of new pianos for weeks, tone-tired instruments hardly worth $40 a year ago are now snatched from dealers for $150.

In Chicago, the market is boiling. Prices of used uprights have doubled to $235, stocks of the popular new spinets (small uprights) have dwindled to the point where some stores are rationing them, selling only one a month. Dealers are scouring attics and haunting auctions to pick up stray instruments, are selling them by carloads, sight unseen, to Western and Southern buyers.

In Los Angeles and San Francisco, new pianos are also rationed. Some dealers refuse to sell used instruments, will only rent them. One dealer has 450 rented pianos now out, a waiting list of 50 names and a tidy steady income without the risk of selling himself out of business.

All new pianos are under strict ceiling prices, but OPA regulations on used ones are vague as a beginner's fingers. Roughly, a used piano must not be sold for more than it would have brought in March 1942. But there is a loophole: if a dealer has no basis for comparison, he must abide by what his nearest competitor charges. Thus conservative, well-established houses with a long sales record are neatly tied. But small dealers gaily hop through the loophole, often sell used pianos for more than they brought new.

Feeding the boom are the bulging pay envelopes which have given thousands of Americans the chance to satisfy the musical urge they have always had.

WPB's piano ban was mainly laid down to force the highly skilled piano craftsmen into war work. The shift has been unprofitable, from the management view. Payrolls have risen sharply, but earnings are down. Recently Rudolph Wurlitzer Co., biggest U. S. maker of pianos, reported a net profit of $1.63 per share for the last fiscal year, way under the $2.48 of 1941. Only cheer for manufacturers: the thousands of new piano players should make for the greatest market in their history at war's end.

The Etude Musical Quiz

by Charles D. Perlee

THE CONSISTENT and intelligent listener of today knows almost as much about music as the average musician. Responsible for the dissemination of all this musical information are radio and its commentators, excellent instruction in our public schools, and the increased number of fine books and articles on music. How much do you remember? Count two points for each correct answer. Fair: 50. Better than average: 60. Good: 70. Excellent: 80 or higher.

1. Wagner married the daughter of
   A. Hans von Bülow
   B. Giacomo Meyerbeer
   C. Franz Liszt
   D. King Ludwig II of Bavaria

2. Which of the following famous overtures was not written to precede an opera?
   A. "Coriolanus"
   B. "Marriage of Figaro"
   C. "La Forza del Destino"
   D. "Iphigenie en Aulide"

3. One of these oratories is not by Handel.
   A. "Messiah"
   B. "Saul"
   C. "Elijah"
   D. "Jephtha"

4. The Irish composer and pianist who spent much of his life in Russia and who was forerunner of Chopin—
   A. William Walton
   B. William Byrd
   C. Henry Purcell
   D. John Field

5. Which of these stringed instruments is not placed in its proper order in this list, supposedly arranged according to size—smallest first?
   A. Violin
   B. Viola
   C. Violoncello
   D. Viola da gamba

6. Which of the following is a non-transposing instrument?
   A. Trumpet
   B. English horn
   C. Flute
   D. Clarinet

7. The famous opera by Boïto is
   A. "The Damnation of Faust"
   B. "Mèphistophélès"
   D. "Gretchen am Spinnrade"

8. All of these operas are by Americans. One does not deal with an American theme. Which is it?
   A. "Natoma" (Victor Herbert)
   B. "The Man Without a Country" (Walter Damrosch)
   C. "Merry Mount" (Howard Hanson)
   D. "The King's Henchman" (Deems Taylor)

9. The composition with which Igor Stravinsky deviated from his natural, individual style was
   A. "The History of a Soldier"
   B. "Apollon Musagète"
   C. "Petrouchka"
   D. The Song of the Nightingale (B)

ANSWER

1—C. 2—A (Beethoven wrote it as an overture to a drama). 3—C (by Mendelssohn). 4—D. 5—D (Should be placed between the viola and violoncello). 6—C. 7—B. 8—D. 9—B.

The Importance of Piano Posture

by George MacNabb

Mr. George MacNabb is of Scotch descent. He was born in New Jersey. After being graduated with honors from the Music Department of Syracuse University, he was awarded a post-graduate scholarship. Later he was awarded a Juilliard Fellowship. He has appeared with many leading symphony orchestras and has won enthusiastic praise from eminent critics. For some years he has been a member of the piano faculty of the Eastman School of Music of the University of Rochester.—EDITOR'S NOTE.

CORRECT POSTURE is as important as any requisite of a good pianist. It is impossible to render fine playing without it. Posture has a definite psychological effect in establishing confidence, comfort, and ease. It should begin in the mind.

Natural posture is the best posture. It gives freedom of motion and coördination of mental and physical faculties. The posture which enables one to accomplish the particular pianistic problem of the moment with the greatest simplicity and economy is the one to be encouraged. One must be comfortable to be in command of every detail of performance. Numerous playing problems deny one set posture. It is a variant and it changes for every pupil. Encourage the position which will bring a maximum of results with a minimum of effort. Matthay says, "Good posture is the resultant but not the assurance of correct balance in the forces we use."

Muscular energy used in piano playing is not produced by the fingers alone, but flows from all parts of the body. It is important, therefore, that all parts of the body be placed so as to cause no obstruction to this flow of energy. Harsh tone may easily be due to faulty, cramped position. Since piano playing involves movement, and movement always means change of position, basic posture rules are general and for the purpose of orientation only. Correct or natural posture means balance, coördination, better circulation, more careful and concentrated listening, and finer playing results.

A Variety of Ideas

Some of the early masters had very dogmatic ideas on posture. Because they considered the fingers the sole source of power and tone, they insisted upon a quiet, inactive hand. Moscheles demanded passages played with a glass of water balanced on the wrist; Clementi used coins on the wrist and the back of the hand; Dussek urged inclining the body a little to the left because of the difficulty of giving power and action to the left hand; and Kalkbrenner sat a little to the right of the middle of the keyboard to accomplish the same effect on the right side. Apparently these men played well in spite of their theories, if not because of them, and they may have unconsciously used modern approaches. Even Leschetizky insisted upon arched knuckles for great muscular development of hands and fingers. This muscular strength can be attained without greatly arched knuckles, and both are often exaggerated. What we really want is not sheer muscular strength but an equalization of strength, energy, and flowing power. Leschetizky developed some of the finest pianists of his day, although he disclaimed any particular method. He wisely studied the particular needs of each pupil and supplied the solution accordingly. Regarding posture he said, "Sit at the piano unconstrained and erect like a good horseman, and yield to the movements of arms and as far as necessary, as the rider yields to the movements of the horse." He was urging pliability and adaptability.

Basic body posture directions are few and simple. Sit insistently at the same spot in front of the middle of the keyboard with the elbows on a general level with the keyboard. This elbow level varies with the size, shape, and muscular conditions of the student. Lean slightly forward in the chair. The length of the arms decides the distance of the chair and the player from the keyboard, but the keyboard must be reached comfortably. Avoid rounding and stooping of the shoulders. Any leaning forward should come from the waist. It is important that the feet rest on the floor at all times. Dangling of the feet is certainly not conducive to any kind of concentration. Harold Bauer says, "Test this by studying on a mantle with the feet dangling." Even small children can usually reach the floor with the feet if they sit near the edge of the chair, and if this is not possible a footstool should be used. The chair height is decided by what is natural for balance and coördination. Chopin said, "If your playing looks well it probably also will sound well; or if you do it well, it will also probably look well."

GEORGE MacNABB

The best pianistic hand position is the one which is also most natural and comfortable to the particular hand. The actual shape of the hand and fingers varies with each individual and with each passage, but the key never varies. Hence the folly of laying down inflexible rules. For variations of hand positions and finger actions look to the great virtuosi and you will find many different approaches with beautiful results in every case. Mme. Tina Lerner, contrary to all teaching she had had, played with flat hand and fingers, claiming it was the only way she could play; and she excelled in the performance of Mozart, Scarlatti, and the early composers. At the same time she begged her students not to attempt imitation of her. Her success is no reason to allow the grotesque, however, and as teachers we must strive for normal, natural hand posture and strength before we can allow deviations.

Hand Posture

Hand posture, like body posture, is for the purpose of orientation, because position changes as soon as the hand moves beyond the range of five adjacent keys. Normal posture cannot be retained while playing, although it should be varied no more than is necessary. It takes long training to attain control, strength, and flexibility. No matter how natural, every hand needs a certain amount of training. As Paderewski said, "Before one becomes a genius, he must first be a drudge." The entire playing apparatus from shoulder to finger tips is a leverage system, and if one part is out of position the entire system will be out.

Physical variations and shortcomings in students inhibit the easy attainment of simple, direct, natural, workable hand position and action. A few problems to be coped with are: stiff fingers, muscle-bound conditions (which are responsive to massage and exercise), hyper-extension of joints (commonly called double-jointedness), weak knuckles, malformation of hand and joints, and flabby hands.

Basic hand position directions are simple, general, and sensible. Fingers should be curved (this is normal) so that they touch the keys with

their tips. The nail joints should be firm and vertical and never broken in, even when the finger is less curved, as in playing widespread chords. Broken finger tips is a weakness pianistically, and no technical skill can be attained with weak fingers. The wrist should be level with the keys and slightly outward from the body, but will vary from this when in motion. Too high or too low a wrist will inhibit finger action, cause tension, and hinder the flow of power from shoulder to finger tips. A moderately high knuckle arch is desirable, and firmness in the arch is essential. This is the main source of strength in the hand and should be likened to the girders in a bridge. The hand sloping toward the little finger makes for weakness. The fingers should be well separated and the thumb held away from the hand with the tip slightly inward. It is wise to present hand posture first at a table with full arm from elbow resting on the table.

Finger Position and Action

The fingers must be carefully trained for strength, control, and independence. Every motion needs study and the results must be accomplished gradually. We want quick, free and supple movements, actions, and articulation. Too much height in finger lift causes tension; too low a finger means it must first lift and then drop. This is excess motion. We need to conserve energy in piano playing, not consume it needlessly. Avoid up and down arm movements back of finger action. This is invariably the case when the fingers are not trained to proper articulation. Finger action is finger action only. Faltering, sluggish movements interfere with proper tone production, velocity, clarity, and rhythmic certitude. Precision can be gained only when the fingers make decided movements.

The thumb must always keep its place at the side of the hand and must move with the same freedom and promptness as do the other fingers. Its main source of action is in the joint which hinges it to the wrist, as the main source of action of the other four fingers is in the hand knuckle joint. The importance of the thumb cannot be overestimated. It increases our ability to hold and grasp objects, and is one of the pianist's chief technical difficulties and principal sources of strength. Correct thumb action is necessary for delicacy or brilliance in velocity passages and in scales and arpeggios. It must work independently of the hand and yet in cooperation with it, and must move on its two axes, horizontal and perpendicular, with smoothness and facility. It must equal the other fingers in strength, agility, precision, endurance, and accuracy. All fingers must act with the same alertness and promptness when finger movements are far apart, as in whole and half notes, slow tempo, or when the movements follow in rapid succession as in thirty-second and sixty-fourth notes in fast tempo. Fingers must take the same definite start in all tempi, although in rapid playing the action may be mentally and physically imperceptible. This can be mastered only in slow practice and playing, and perfect finger execution depends upon all of these principles.

The most common weakness is that of the yielding or breaking of the nail joint. Mental concentration on this fault is the surest remedy. Every key struck should be an exercise for overcoming it. Leschetizky demanded rock-like formation of the nail joint. It was one of the few absolute principles he ever laid down. Other weaknesses include straightening of the fingers when lifted, and particularly when passing the thumb under in scales, arpeggios, and passage work; curling up the fingers under the palm of the hand when lifted, often due to a wrist too low; and dragging unoccupied fingers on the keys, which may be overcome by training for alert finger action and articulation, and by keeping the fingers at a normal distance above the keys in a perfect line, especially in the early stages of study.

All these errors and others must constantly be guarded against. Weaknesses and weak fingers must be given special attention. The fourth finger is proverbially the chief offender. Its so-called weakness is due to tendons which connect from the fourth finger muscles with the muscles of the third and fifth fingers. These tendons inhibit the lift of the fourth finger. As a result, striving for lift of this finger is not the solution. The remedy is in the development of the force of stroke, using strength enough to enable this fourth finger to resist the muscular energy and power flowing from the shoulder and also to overcome key resistance or the meeting of these two forces. Strength of any finger can be attained only through its own activity. Extraneous and mechanical devices are dangerous. Everyone knows the story of Schumann ruining his hand for playing by attempting to strengthen the fourth finger with the aid of a mechanical apparatus.

Despite the fact that the sole source of power is not contained in the fingers, this is no argument against developing finger strength, since fingers control, emit, and transmit this power. Therefore, they must be trained carefully to do their work. Stress on the use of arm weight often leads to neglect of the fingers and their individual capacity. They must be highly developed.

It is advisable first to present hand and finger posture and finger action at a table. Objections are that this procedure is unmusical, that it develops only lift of the finger, and that the ear alone controls the striking of the key. At the same time some table work is often indispensable. Key resistance is too much for a student to overcome in the beginning and at the same time keep a semblance of posture and action. Table work done with discretion is profitable and it can be made entertaining and appealing. There must always be a conscious effort to employ and control muscles and actions in a natural way.

Avoiding Stilted Diction

by George Brownson

ONE'S everyday diction is apt to become slovenly so that when it is corrected, it sounds a little exaggerated. For instance, *better* is so often pronounced *betta*, that when one corrects himself and pronounces it *better*, he makes the second syllable awkwardly prominent.

This awkwardness is easy to overcome when one realizes where the fault lies. The key to any situation is power, which in singing means volume. A singer, or a speaker, simply must have power or he cannot lower his voice for the unaccented syllables, with the result that the should-be-unaccented syllables, being equal in power, sound stilted. This is not wholly true of the spoken word, since accent in language implies duration of sound rather than intensity, and a weak voice may save itself by accelerating unaccented syllables. But in songs, accented and concomitant, unaccented syllables are often set to notes of equal value. Then the singer must apply power on accented syllables to avoid awkward diction.

Keeping the lungs well filled to ensure vocal power, the student should practice pronouncing the troublesome words till they sound well-rounded, clear, and unaffected.

Don't be a Sound Post Jiggler

by B. F. Phillips

MANY VIOLINISTS, both professional and amateur, have told how they moved the sound posts in their fiddles and improved the tone.

They take quite a chance in moving about that harmless piece of wood with the idea in mind that they may hit a spot that will give their violin the tone of a fine Stradivarius! Without sense or reason they endeavor to prove the successful application of their supposed new-found theory, seeming to think that, at each new twist of the post, they are that much nearer to realizing their goal. If only they would stop to consider, they would know that they are doing incalculable harm to their instrument with the constant pushing around of this small but important part.

The violin is a sensitive instrument; and much as moving the heart of the human body would upset the even tenor of its ways, so the moving of the sound post or heart of the violin disturbs it greatly.

This is not to imply that all sound posts in violins are in their proper places, but to assert that they should be adjusted by a competent violin maker able to give the tone quality desired from your instrument, if the violin possesses the necessary requisites. This done, it should never be touched, unless it has been dislocated accidentally, and then only by a violin maker in whom you have faith.

With every shifting of the post position, the focal point of vibration changes. The violin can never have a settled quality of tone if the position of the post is not permanently settled. The sharp edges of an ill-fitting sound post cut grooves into the top and back, doing irreparable damage by thinning out those vital connections where the sound post meets the top and back. Many patches in the region of the sound post of fine old violins are directly traced to the amateur tinkerer, who works holes and grooves into the instrument until it is so badly mangled that a post cannot be correctly fitted until a patch has been placed over the scarred parts. This definitely affects the market value of an instrument as much as fifty percent.

A question frequently heard is, "Why does the violin sound so dull, particularly on damp days?" The violin is less sensitive to atmospheric conditions than one's eardrums. More than fifty percent of the dullness or brightness of your violin can be directly traced to the expansion and contraction of the eardrums on wet or dry days. It stands to reason that the membranes of your ears are more sensitive to atmospheric changes than a piece of wood, no matter how old and seasoned it may be. So pause for thought! If the tone of your violin pleases you less on certain days, be sure, before you jiggle that post, that it is not the condition of your ears on those particular days, rather than any fault of the instrument. But if you still feel unconvinced and dissatisfied, take the violin to a competent man who can be trusted to give the best possible care to its proper adjustment.

Opportunities for the American Composer

A Conference with

Charles Wakefield Cadman

Mus. Doc.

CHARLES WAKEFIELD CADMAN

SECURED EXPRESSLY FOR THE ETUDE BY VERNA ARVEY

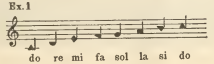
Charles Wakefield Cadman is unusually well qualified to speak on the problems that have confronted native composers at various times during our nation's history, for the combined life spans of himself and his great-grandfather (also a composer) amount to almost a century and a half. In addition, he is recognized as a serious composer who ranks with the best; and he has gained fame also as a writer of songs which have been both popular and lasting, some of them as fresh and appealing today as they were when first written. Dr. Cadman was born December 24, 1881 at Johnstown, Pennsylvania. He studied in Pittsburgh with Edwin Walker, Anna Priscilla Risher, and Emil Paur; and in Austria with Luigi von Kunits, a violinist-composer. In 1908 Dr. Cadman became music reviewer for the Pittsburgh Dispatch and organist for the East Liberty Presbyterian Church. In 1909 he started the intensive study of American Indian music for which he has since won wide renown. In 1910 he established his residence in Southern California, where he has lived ever since. Dr. Cadman is also well known as a concert artist, particularly as an interpreter of his own compositions.—EDITOR'S NOTE.

THE AMERICAN COMPOSER of today encounters many problems and prejudices with which yesterday's composer in America was not bothered. Take my great-grandfather, Samuel Wakefield, for instance. He was a pioneer composer and had no opposition, no problems. He made his own way. Possibly his work was simplified by virtue of the facts that he was one of the first hymnologists of the Protestant Church in America and that the writing of hymns filled a recognized need. But even during his lifetime he felt that church music was degenerating. In the preface to one of his hymnbooks, "The Minstrel of Zion," published in 1835, he spoke of this and of the need for dignified hymns. This he endeavored to remedy. Another of his books was "The Harp of Zion."

Grandfather Wakefield was born on March 4, 1799. He lived to be ninety-six and was a Wesleyan theologian, a Methodist circuit rider. The first pipe organ west of the Allegheny Mountains was built by him. In addition to composing hymns, he is credited with inventing what was nicknamed the "Buckwheat" system of notation, a system of sight-reading in vogue in singing schools of the United States. Each note was shaped to stand for a degree of the scale: do, re, mi, fa, sol, la, si, do. He did for Western Pennsylvania what certain of the New England hymnologists had done for their particular section of the country.

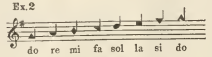
Here is an example of Buckwheat notes as they would appear in the key of C:

Ex. 1



In the key of G they would appear thus:

Ex. 2



All of those early American composers were singularly fortunate in that they were not at a loss for hearings in their own country, nor did they have the worry about unfavorable comparisons with foreign composers that came later. After great-grandfather, there came many members of my own family who were musical, but who were not professional musicians. My grandfather was a music-lover; all my mother's brothers and sisters were musical. Though my father was a clerk, his two sisters were musical. Nellie sang in the choir and played violin and piano, while Mabel sang in operettas. My mother, too, sang in the choir. Often I was told that I was almost born in a choir loft! It was this courageous mother who, when the family met reverses, took in sewing so that we might have in our house for the first time a piano that would enable me to take lessons. This happened when I was fourteen and it was a momentous event in my life. Even today I remember every tiny detail relating to the coming of the piano! For up to that time I had been picking out chords and tunes on the parlor organ. I was taught the Jean Mannes Piano System by a lady in town. After twelve lessons I composed a simple *Reverie* which my aunts and uncles praised.

The quick desire to compose came because I had attended a performance of deKoven's "Robin Hood" at the Alvin Theatre in Pittsburgh when I was fourteen. It inspired me and made me want to write thrilling music. Those were the days of the Sousa marches and popular pieces such as the *Zenda Waltz*. How proud I was when, at last, I was able to play Mills' *Rastus on Parade!* My first professional engagement came at the age of fourteen, when the Ladies' Aid Society in Duquesne engaged me to play *The Stars and Stripes Forever* (with emphasis on the "Forever") for a flag drill. This was all fun, but it wasn't long before I began to study seriously and to think definitely of my future in terms of professional musicianship.

At seventeen I proudly held the position of organist in the United Presbyterian Church in Homestead, Pennsylvania. As I look back upon those days now I can realize how much my piano and organ training helped me in my composing. I also took a few voice lessons in order to learn how to write effectively for the voice. Not once after I started to learn music did I give up the idea of being a composer. This went on throughout my teens, and very soon I began to experience everything that is the lot of the native composer today.

Still excited over hearing the music of deKoven and Victor Herbert, I turned first to the writing of operettas. At nineteen I wrote two, "The King of Molola" and "Cubanita" (the background being the 1897 struggle of the island for independence). These I promptly took to New York. There I stayed at a small fifty-cents-a-night hotel on East 23rd Street for a week while an agent tried to place them with such producers as Savage and Dillingham. I was thrilled with the thought of being a coming composer in a great metropolis, breathlessly waiting to hear my works. To my dismay, the doors were firmly closed against me despite the personal kindness of the musical directors. They all told me, however, that they found many good tunes in the pieces. Many years later I salvaged "Cubanita" and it became "The Belle of Havana," for high school use.

At that time I was (*Continued on Page* 720)

The Original Don Cossacks and the Music of the Don

An Interview with

Serge Jaroff

Founder and Conductor of The Original Don Cossacks

SECURED EXPRESSLY FOR THE ETUDE BY STEPHEN WEST
ASSISTED BY WASSILJ FLUSTIKOFF, TENOR

FOR THE PAST twelve years, Serge Jaroff's Original Don Cossack group has ranked as an organization that, for all its vigor, color, originality, and excellence, was in no sense more than a strictly musical organization. Last winter, however, events gave the group new significance. The Donets Basin, scene of the most gallant fighting in the history of war, is the home of these thirty-two Don Cossack giants. The spirit animating Russia's heroic resistance of aggression is the spirit of their music. Their songs and their singing convey more than mere entertainment; they reflect the pulsing essence of everything that comes to mind with "Russia's winter of 1942-43." Oddly enough, this same winter marked an event of which the Don Cossacks are as proud as they are of their heritage; most of the group received their American citizenship!

A Happy Accident

The Original Don Cossack group had its beginnings in a happy accident. About twenty-four years ago, a crack Cossack regiment was stationed in a lonely camp in Turkey. As was customary in the old Russian army, the men with the finest voices were chosen to take part in the religious services. Among the group in the Turkish camp was young Lieutenant Serge Jaroff, of the Machine Gun Corps. Lieutenant Jaroff was a gifted musician. Fresh from the famous Senodal School (for conductors), where he had distinguished himself, Jaroff heard the men singing the regimental mass and decided that here was material to be welded into a superb vocal instrument. Within two years, the Cossack choir had won fame. In 1921 the group was chosen as the official choir of the Orthodox Cathedral of St. Sofia in Bulgaria's capital, and before long, music-lovers from all over the world made their way to the great church for the sake of the singing. An impresario, who came with the eager tourists, decided that he had stumbled upon what is perhaps the most original a cappella choir in the world, and urged Mr. Jaroff to enter the concert field. Since 1923 the Original Don Cossacks have given over five thousand concerts in four continents, and in more cities than they can keep track of without reference to tour-books.

In the following conference Mr. Jaroff traces the significance of the Cossack music, and outlines some of the technical points that make the singing of his group unique.

SERGE JAROFF

"Cossack songs are the songs of the people. When you hear them, you hear more than melody and rhythm; you hear the very soul of the Cossacks, voicing the joys and sorrows of a thousand years. The Cossacks, as you perhaps know, are the direct descendants of a tribe of giants which galloped across the Urals early in the ninth century to the region around the Don. When the Russian state was formed, these tribesmen refused to give up their freedom—indeed, the word 'Cossack' (or Kazak) means 'free man.' These fierce horsemen (those of the Upper Don blond and blue-eyed, those of the lower area black-haired and swarthy) were feared from Turkey to Sweden. In 1552, Ivan the Terrible sought their aid in the religious war against the Kazan Tartars; it was the Cossacks who captured the Tartar Khan and had him baptized. Thereafter, the Cossacks were regarded as Europe's chief defenders against the pagan hordes. In 1582 the Cossacks, under our renowned Ataman Yermak, overpowered the Tartar Siber and won for the Czar the land now known as Siberia. In time, however, the Cossacks were deprived of their freedom and their land and, in defiance of unjust oppression, turned to brigandage. Peter the Great, however, realizing the power and liberty-loving ardor of these Don tribesmen, welded them into a military unit for imperial defense. The Cossacks served as officers in the first World War and, during the Revolution, fought in General Wrangel's White Army. With the victory of the Soviets, we became homeless. Throughout our history, we Cossacks have been known for our music as well as for our ability to ride and fight; the Russian proverb, 'If we must die, let us die with music,' is said to be of Cossack origin.

"Our songs are not written; they are born. They live and grow, just as man does. But the songs do not die. They rest for a period of years and come back in new forms. Today a 'new' song may be easily recognized by a man of seventy as one of the melodies he knew as a child. The people of the Don make their songs from the stuff of their lives. Today our people are mostly farmers, working the land of our flat steppe country. When the harvest is gathered, the men load it on great farm wagons and drive it home, often twenty miles distant. The movement of the heavy trucks is slow and the trip lasts for hours. And the man who drives the horses thinks aloud all the way home. That is, he thinks in song. Perhaps he sings a traditional air that suits his mood; perhaps he expresses his thoughts in simple words which he repeats over and over until a tune that fits them comes to his mind. Then he has a song of his own. He may weave a melody about a single word. He watches his horse and notices a nail in a shoe; that is enough for a song! The word for nail is *gvosdik* (gwos-dik). He begins to sing the first syllable (*gvo-o-o*), elaborating it with turns of melody until he sees his house ahead of him; then he brings his song to a close and adds the final *-sdik*. The entire process may last for hours, and only one word has been sung.

"Such spontaneous (*Continued on Page 758*)

SERGE JAROFF CONDUCTING THE DON COSSACK CHORUS

Music, Ancient and Modern, on Master Records

by Peter Hugh Reed

TELEMANN: **DON QUICHOTTE SUITE** (Overture for String Orchestra and Harpsichord); Arthur Fiedler's Sinfonietta with Erwin Brodky at the harpsichord, direction of Arthur Fiedler. Victor set DM-945.

Telemann, a contemporary of Handel and Bach, ranked high as a composer in his time. He was one of the most versatile and prolific composers who ever lived, but unfortunately not one of the most critical. One suspects that in his day he wrote music for social functions, music of an external order which did not ask for great concentration. The present work, a sort of *suite intime*, suggests that it might have been composed for such an occasion. Those familiar with the Strauss tone poem on the "Don Quichotte" story must not approach this suite with that work in mind, for Telemann is not as deeply concerned with programmatic realism as Strauss; moreover, he writes in a purely superficial manner. It is the vivacity and humor of this music that engages our attention; the fluency of the writing and the fact that one can enjoy the music apart from its program.

Telemann evidently conceived the music in fun; he did not take the story of "Don Quichotte" too seriously. Thus, his final section evidences restlessness for the Don's "repose." Such music as this needs to be performed in an alert, incisive manner, and this Fiedler and his ensemble contrive to do. It is music of entertainment, and even though its humor and sparkle are of an external order, its appeal is not necessarily short lived. The recording is good.

Beethoven: Symphony in C major (Jena): The Janssen Symphony of Los Angeles, conducted by Werner Janssen. Victor set DM-946.

Let it be said at the beginning that Mr. Janssen does as much as anyone we have ever heard to vitalize this music in performance. The orchestra he employs is a good one, although evidently not large, since the scoring conforms to the eighteenth century. Despite Beethoven's name as the author of the work, one finds it difficult to accept this as an authentic work by the great master of Bonn. The parts of this symphony were discovered in 1909 at the University of Jena. On two sections of the work the name Louis Beethoven was inscribed, so it was decided by a number of German scholars that the symphony was by Beethoven. And no less an authority than Dr. Hugo Riemann seems to have thought it was probably genuine, though an early work. A number of authorities and writers have since suggested that Beethoven's grandfather, Louis, wrote the work, but the published score attributes it to the great Beethoven. It is claimed the music was composed between the years 1787 and 1790, ten years before the recognized "First Symphony" of the composer. As far as we know, no sketch books of the composer exist showing material for this work. The work is not dull, and Janssen certainly does give it a vital and expressive performance. Since the recording is good, that is all that anyone can ask.

Dai-keong Lee: Prelude and Hula: The National Symphony Orchestra, Hans Kindler conductor. Victor disc 11-8452.

In selecting to glorify a dance pattern of his native country, Mr. Lee has shown that such material can be distinguished. His *Hula* bears little relationship to the sentimental tunes turned out for popular consumption. What he does is very similar to what Dvořák did for the Slavonic Dance, and Brahms for the Hungarian. Mr. Lee, a young Hawaiian, educated musically in the United States and now serving in the Army, knows the value of atmosphere and orchestral sonorities. His *Prelude* is effectively and persuasively contrived, albeit with reminiscences of Ravel (of the "Daphis and Chloe Suite No. 2"), and of Delius. For listeners who do not always require formal patterns, this music will undoubtedly appeal. Kindler plays it with evident relish and with plenty of lush effects including *rubati*, which is controversial to the fulfillment of the composer's rhythmic intentions in the *Hula;* but then music like this does not command orthodox treatment. The recording is effective in its sonorities and orchestral coloring.

ROSE BAMPTON

Weber: Concertstück in F minor, Opus 79; played by Robert Casadesus and symphony orchestra, conducted by Eugène Bigot. Columbia set X-59.

This set was originally released in April, 1936. Time has not diminished the value of the recording or the performance. The essential qualities, clarity and vitality needed to make a performance of this romantic work a success, are happily achieved by Mr. Casadesus and Mr. Bigot. Although the operatic characteristics of the score are decried by many as not the sort of material recognizable as a concerto, no less an authority than the late Sir Donald Tovey says the work can hardly be regarded as anything else (see Tovey's "Essays in Musical Analysis, Vol. IV"). The composer's biographers all agree that despite the tawdry program, the music of this concerto is "one of the greatest achievements that Weber ever effected."

Beethoven: Sonata in C-sharp minor, Opus 27, No. 2 (Moonlight); played by Rudolf Serkin. Columbia set 237.

Serkin, who is one of the finest ensemble players now before the public, seems strangely reticent and unimaginative in his solo playing. Unquestionably in disagreement with the romantic nonsense which has been promulgated in connection with the sobriquet to this sonata, he plays it in a wholly pedantic manner. It has been said that the pianist's approach to this music is often determined by the acceptance or dismissal of the dedication of the work to the Countess Giuletta Guicciardi, for whom Beethoven had a tender feeling, and various unauthentic stories of how the composer wrote the work.

How many times this work has been recorded, we could not say. Of all previous performances, our favorites remain those made by Petri and Bachaus. Petri treats the music wholly from the classicist's viewpoint, and his first movement has been criticized as being rigid; but the uniformity of his playing there does not suggest rigidity to us. Indeed, there is just cause to believe that Petri's conception and execution of this sonata stems from and carries cut the intentions of his famous teacher Busoni.

Mr. Serkin plays the opening movement at a lugubrious pace, and in failing to differentiate between the upper and lower voices, he makes the music take on a funereal character. His best playing is to be found in the last movement, but here again he does not achieve the tonal coloring which Petri and Bachaus bring to their performances. The recording is tonally good.

Mulet: Toccata (Thou Art the Rock), and **Vierne: Scherzo from Symphony No. 2** for organ; played by Virgil Fox on the organ of the Chapel of Girard College, Philadelphia. Victor disc 11-8467.

Mr. Fox's display of technical showmanship has been brilliantly recorded by Victor. Whether or not the diffuseness of tone in the recording is due to an empty chapel, the organist, or the recording, we cannot say. However, we have heard both pieces played with more clarity. The *Toccata* permits the recording engineers to achieve an usually impressive *crescendo*. Organ recording is by no means perfect as yet, but there are evidences in the (*Continued on Page* 756)

RECORDS

A Variety of Master Broadcasts

by

Alfred Lindsay Morgan

IF, AS COWPER SAYS, "Variety is the spice of life," the new broadcasts contain much of exciting interest. The popularity of the program featuring E. Power Biggs, the Arthur Fiedler Sinfonietta, and other artists, heard Sunday mornings over the Columbia Network (9:15 to 9:45, EWT), is such that listeners on the West Coast get out of bed to tune-in at 6:15 A.M. Mr. Biggs has many letters from his West Coast admirers, which only goes to show that an unusual musical program will attract, no matter the time of the broadcast.

There is more than a suggestion of an anachronism in the broadcast of the baroque organ and some of the instrumental ensembles which have been heard lately on these programs. In the first place the organ used by Mr. Biggs is a virtual copy of the instrument at Weimar, upon which Bach himself played. Although designed and built in modern times by G. Donald Harrison of the Aeolian-Skinner Organ Company of Boston, the structure of the instrument nevertheless adheres faithfully to the organ voices of Bach's time, even to the low wind pressure typical of the period when organs were hand pumped. Mr. Biggs contends that if the great German master of the eighteenth century could walk into the Germanic Museum at Harvard where the organ is housed, he would feel completely at home at the keyboard of the instrument. Probably the noted composer would receive a major jolt upon finding that the instrument played without being pumped by hand. But the old familiar stops, the old familiar pedals, and many other points of the instrument's structure and sound would assuredly make Bach feel at home.

One Boston newspaper recently pointed out that "it would please rather than surprise E. Power Biggs if the announcer should say that it was Johann Sebastian Bach who radiocasts" each Sunday on a nation-wide network. For the programs of organ music of Bach have endeavored to capture the authentic feeling and atmosphere of their period of composition as "nearly as hands may design, build, and play" them.

The exceptions to the perfect picture, the things that would leave Bach spellbound if he could either in the flesh or in the spirit mount the stairs to the organ loft, are pointed out by Mr. Biggs. "Bach never had the electric blowers," he says, "or the electric action which modern organists enjoy, nor did he have the ability automatically to change stop registrations during the course of performing a composition." So, despite the anachronistic suggestion in the broadcast of this baroque organ playing over the airwaves of modern radio, there is nothing occurring out of the proper time in these broadcasts. Nor is the organ limited to the performance of eighteenth-century music; it has the ability to sound modern music equally as well.

These Sunday morning broadcasts, which since the first part of July have been presenting works for organ and orchestra, various choral groups, and instrumental soloists, have not confined themselves entirely to the promulgation of classical composers. At Mr. Biggs' behest, several American composers have written works which have been broadcast, featuring the organ or a combination of instruments with the organ. Among such works have been a "Concerto for Organ and Orchestra," by Howard Hanson of the Eastman School of Music; a similar work by Roy Harris; a "Prelude and Allegro" for organ and orchestra by Walter Piston of Harvard; and Leo Sowerby's "Poem for Violin and Organ." The unusual quality and character of these Sunday morning programs cannot be outlined in a short space; one would have to enumerate all the programs which Mr. Biggs and his associates have devised. There have been works by classical composers which have long lain dormant, such as the "Concerto" by the English composer, the Reverend William Felton, who was born in 1713.

Mr. Biggs' idea to give a series of chamber music concerts for organ and small ensemble was realized through the aid of that notable patroness of chamber music, Mrs. Elizabeth Sprague Coolidge, who made it possible to obtain the support of Arthur Fiedler and his Sinfonietta. The Music Department of Harvard, headed by Mr. Piston, has also lent its support to the project.

Just how long the series will continue is not told us. But Mr. Biggs and his baroque organ are scheduled to be heard for some time. If the series of instrumental concerts is interrupted, Mr. Biggs says he is seriously thinking of repeating his previous all-Bach recitals which he has given before on the air. Both Mr. Biggs and the Columbia Broadcasting Company deserve great credit for the quality of these Sunday morning programs, since there has been no over-glorification of the music presented or any playing down to popular musical taste. To chamber music fans, these programs are an oasis in radio. Is it any wonder that West Coast listeners get up early to hear them?

The Philadelphia Orchestra concerts scheduled to begin October 9 on the Columbia Broadcasting System were cancelled suddenly in the middle of September. The cancellation announcement followed breaking down of negotiations between the orchestra's board of directors and Local 77, American Federation of Musicians, concerning the projected broadcasts which had been planned as a 26-week, hour-long series of Saturday afternoon programs. Last June the Columbia Broadcasting System announced the signing of an exclusive three-year contract with the Philadelphia Orchestra Association calling for payment of substantial, yearly amounts to the association. Exactly what has caused the breakdown on the projected plans is not given out by CBS, but it is rumored that the American Federation of Musicians demanded fees in excess of those agreed upon originally.

MARIA KURENKO

If California and Utah listeners arise early in the morning to hear a program like the Biggs feature from the Germanic Museum at Harvard, folks in the East stay up on Friday nights until midnight to take in the broadcast of Eileen Farrell and Howard Barlow, which occurs from 11:30 to midnight, EWT. This gifted young soprano continues to supply one of the best vocal recitals on the airways, and her programs are unique in their mating of old favorites and unfamiliar airs.

These days musical listeners are often torn between tuning-in on a worth-while concert or a program of topics interesting to every man in a rapidly changing world. A new series of programs on post-war issues, called **For This We Fight**, sponsored by the National Broadcasting System (heard Saturdays from 7:00 to 7:30 P.M. EWT), is just such a series. The idea behind this is to offer the whole American people an opportunity to discuss the questions that affect every one of us. In the programs, outstanding Americans contribute facts, background, experience. They also answer questions and offer suggestions. Everyone is urged to participate in these programs, to send in questions—the things they would want to ask if it were possible for them to meet the speakers in the street. **For This We Fight** is a presentation of NBC's Inter-American University of the Air, in coöperation with the 20th Century Fund, and the Commission to Study the Organization of Peace. Nine broadcasts have been given during September and October, and such subjects as "Post-War Jobs," "What Future for Farmers?" "Tomorrow's Transportation," "New Plans for Education," "Better Homes—and Cheaper," have been discussed. Noted men from every walk of life have spoken on these broadcasts. During November the following subjects are (*Continued on Page 768*)

RADIO

The Etude Music Lover's Bookshelf

Any book here reviewed may be secured from THE ETUDE MUSIC MAGAZINE at the price given plus postage.

by *B. Meredith Cadman*

Musical Knight

If you are one of those whose conception of a knight carries you back to the tales of King Arthur's Round Table and the dashing gentlemen dolled up in "five stone" garments of steel, peering through bonnets which, to the perverse youthful imagination, look like some kind of kitchen utensil, you may find it difficult to picture Sir Thomas Beecham in this group. The knights of King Arthur's day were occupied with war, not for gain, of course, but in defense of some fair lady's honor, or when necessary, for the King.

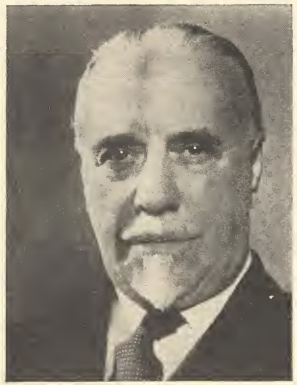
Alas, some of their twentieth century successors have been travesties upon British bravery, valor, and chivalry. The present war, however, has shown that the spirit of knighthood is more far reaching than ever in Albion. That England is quite as much a democracy as our own country is evidenced by the fact that many of the most virile of English baronets are not descendants of famous title families but of tradesmen and those fortifying strains from the "common people" who are often the most valuable and unusual of men.

Sir Thomas Beecham is one of the most representative of the modern British knights, who with broad culture, native practical bent, and a spirit of adventure has made himself a distinguished figure of which his nation may well be proud. His autobiography, "A Mingled Chime," is somewhat more sedate than we had expected from one who, perhaps unjustly, had won a reputation for ascerbic effervescence. He tells, modestly and factually, just what he has been able to accomplish as a conductor. Trained in the best traditions of the English public school and at Oxford University, he does not hesitate to comment upon English education thus: "Something like fourteen and fifteen years out of a lifetime are spent in one unvaried groove of instruction. To my way of thinking this is excessive and prompts the feeling that the average Englishman remains in tutelage far too long." Then he adds: "I have frequently wondered why so many of my countrymen carry on even into middle life the appearance as well as the mentality of the schoolboy, an unchanging immaturity which separates them sharply from the males of most other nations, and if the cause of it is not to be traced to the absorption in a monotonous scheme of work and play, which to judge by results must proceed at an incredibly slow rate of progress."

Sir Thomas has been in touch with America ever since 1893, when as a boy he visited the United States with his millionaire father and made his exciting acquaintance with ice cream soda. He still thinks that the Chicago Exposition of that year was the most momentous and beautiful of all.

Sir Thomas' labors have created new standards for musical achievement in Britain. His way has been an obstacle race over conventions, and great credit is his. The Englishman of the old school, who was unable to value music properly, did not hesitate to state himself emphatically. The vast business interests in which he had been brought up were reviewed by the Court of Chancery in England. In commenting upon this he wrote: "It was disclosed that I had spent a considerable amount of money in the cause of music, and the wise judge's instant comment was, 'What is the good of that?' It was nothing to his childlike intelligence that through the use of this sum, wisely or unwisely, a goodly part of the wartime music of the country had been kept alive. Had the objects of my outlay been a group of racing stables, a shooting box, and a steam yacht, things in his eyes that were the proper indulgence of the manly Englishman, he would probably have expressed his approval. But music never.

"On a later occasion, another legal luminary in the course of a hearing heard my counsel refer to the musical profession, whereupon he interpolated this stupendous comment: 'What's that? You don't call music a profession, do you?' A third instance where a young man I knew happened to be a party to a suit and it was mentioned that he was studying to be a musician, the arbiter of equity raised his eyebrows, shifted his wig, and snorted, 'Why doesn't he go into some honest trade?'



SIR THOMAS BEECHAM

"Of course these pathetic revelations of mental singularity and oafish manners, which in most other countries would procure the early retirement of their authors, are hailed with delight by that section of the press and public which still clings to the conviction that knocking little balls into holes or hitting other little balls about a green field is almost the only acceptable evidence of virility in a great nation."

On the whole, Sir Thomas' work is a valuable record, not merely of his personal achievement but of the trend of the times in the development of musical art through the symphony and the opera. In forty years he has lost and made fortunes in the field of music and has been one of the most gifted, active, and energetic men in the arts.

"A Mingled Chime"
By Sir Thomas Beecham
Pages: 330
Price: $3.50
Publishers: G. P. Putnam's Sons

Six Beethoven Quartets

With the upsurge of interest in chamber music playing, the new and brief analytic work, "Beethoven's Last Quartets" (The Musical Pilgrim series), will attract much attention.

These quartets, written during Beethoven's years of isolation from the world of sound, represent the composer's remarkable power of penetration. Beethoven in these works was not writing for the public which surrounded him, but for a public yet unborn. Because of this the quartets even today have a modernity which is remarkable. They were all composed after the completion of the "Ninth Symphony" and were commissioned by the wealthy Russian amateur violoncellist, Prince Galitzin, who failed to pay for the work until after Beethoven's death, when the heirs compelled him to make good his bargain. Beethoven evidently had depended upon the income from these, his last works, and suffered because it was not forthcoming.

"Beethoven's Last Quartets"
By Roger Fiske
Pages: 77
Price: 85 cents
Publisher: Oxford University Press

BOOKS

The Teacher's Round Table

Conducted Monthly by

Guy Maier

Mus. Doc.
Noted Pianist
and Music Educator

Correspondents with this Department are requested to limit Letters to One Hundred and Fifty Words.

Trill Tabs—Fourteen Points

SO MANY Round Tablers have written for help in trilling that I have devised the following for you to use as a trill tester:

1. What trill position of hand and elbow is most comfortable for me?

2. Which fingers make the best trill combination for me?

3. When I trill rapidly are my fingers in contact with the key-tops *always?* (Why hold your fingers in the air when such a position prevents swift repetition?)

4. To facilitate long trills am I careful to trill with proper balance of finger stroke and rotational swing?

5. In long trills do I persist in impulse accents? (Three trills, four trills, six trills, or eight trills.)

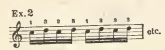
6. In trill practice do I conscientiously work in impulse-rebound groups? That is, do I play one, two, three, four, or eight rapid trills with my arm rebounding to my lap afterward to rest there an instant before playing again?

7. Do I practice all trills in both directions? viz;

Ex.1

8. Do I practice all ordinary trill combinations, viz; 1-2; 1-3; 2-3; 2-4; 3-4; 3-5; 4-5; also the "lazy man's trill," 1-3-2-3, thus—

Ex.2

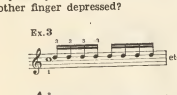


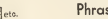
Do I practice these on all combinations of keys; all white, all black, black and white?

9. In brilliant trills with 1-3, is my elbow tip loose?

10. Can I play each finger of the trill separately in swift repetition, with the other finger depressed?

Ex.3

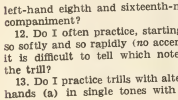


11. Do I practice "classic" trills in *crescendo, diminuendo,* swell () and so on; also with left-hand eighth and sixteenth-note accompaniment?

12. Do I often practice, starting a trill so softly and so rapidly (*no* accent) that it is difficult to tell which note begins the trill?

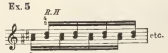
13. Do I practice trills with alternating hands (a) in single tones with R.H. 3, L.H. 3 thus:

Ex.4



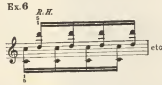
(b) in thirds with R.H. 2-4, L.H. 2-4 thus:

Ex.5



(c) in broken octaves thus:

Ex.6



14. Do I remember always that a trill is not simply a regular alternation of two or more tones, but an emotional expression? In other words, that a trill can be a *thrill,* an ecstasy, a "shiver," or an electric shock?

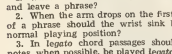
Phrasing and Other Matters

1. What is the best way to approach and leave a phrase?

2. When the arm drops on the first note of a phrase should the wrist sink below normal playing position?

3. In *legato* chord passages should all notes, when possible, be played *legato* with the hands, regardless of whether the pedal is used?

4. Is the following the best way to teach such examples as this?



(The arrows indicate slight downward and upward movements of the wrist.)

5. Please explain the term "Blind Flying."

6. In playing wide keyboard skips is it a good policy to find the white keys in their relation to the two and three-group black keys?

7. A pupil, having studied Rachmaninoff's *Prelude in C-sharp minor,* wants other similar pieces. Please name other good chord pieces in Grades 4 and 5.

—W.M., North Carolina.

1. Depends entirely upon the kind of phrases and the quality of tone you plan to use. A good, sensible experiment is to begin a short phrase with downness and finish it with upness; then turn about and begin it with upness and end it with downness. Which treatment seems to fit the phrase?

Within the extent of a long, slow phrase you must plan small and large arm (elbow-tip) curves culminating at the top of the phrase; then more curves to finish it off beautifully.

2. Doesn't matter at all.

3. If it "feels better" to play the chords "detached" while the pedal takes care of the legato, it is quite okay.

4. Yours is an excellent way to play the phrase.

5. The term "Blind Flying" is simply a fancy title invented for use with children. When you want them to find or play anything on the piano without looking at the keyboard.

6. You bet it is!

7. Chord pieces: *Coronach,* Edgar Barratt; *Lento,* Cyril Scott; *The Sunken Cathedral,* Debussy; *Relaxation,* Alec Templeton; *In Deep Woods,* and *To an Old White Pine,* from "New England Idyls," MacDowell; *To the Sea,* from a "Wandering Iceberg" and *A.D. 1620,* from "Sea Pieces," MacDowell; *Polonaise in C minor,* Chopin; *Organ Prelude in E minor,* Bach-Beard; *Minuet* from "Sonata in E minor," Grieg.

A Memorizing Problem

I have a nine-year-old girl who reads music rapidly and accurately, but I am concerned because when she memorizes a piece she plays too fast. She says, "The faster I play the more accurate it is," and believe it or not, it's true! She memorizes almost everything she plays, but likes to have the piece in front of her even if she doesn't need to see the notes. Is that a sign of not being sure of herself? She is very talented, very sensitive, and has a quick mind. I don't like to have her play fast, giving that skimming impression.

—Mrs. H.P., Minnesota.

Skimming—what a welcome word! Already we have too many plodders, grumblers, gripers, and shirkers but not enough *skimmers!* So, as I have said many times before in these columns, Mrs. H. P. ought to thank her lucky stars (and probably does!) that she has the privilege of guiding the musical destinies of a child who (1) has a quick mind, (2) is talented, (3) is very sensitive, (4) reads music fluently and well, (5) can play fast accurately, (6) is evidently willing to work at her music.

Again I exhort Round Tablers not to lose any sleep over such talented youngsters, for time almost always proves that the problems and difficulties which loom up mightily at the moment are only phases in the normal development of all young children. I'll wager that in a year's time Mrs. H. P. won't even remember what that vexatious problem of 1943 was all about!

Is there any disgrace in having the music on the rack before you as you play? What's music for anyhow but to be read? If a pupil prefers it that way, what difference does it make? On the other hand, it is our sacred duty to make our children love and feel their music so intensely that they will play it clearly and leisurely enough in spite of any tendency toward excessive speed. To this end I would give your girl plenty of *pure* technic to make her fingers *think.* Also assign lyric pieces with beautiful themes, whose effective projection depends upon long, slow, rhythmic swings.

Teachers are too much tempted to let facile or spectacular students play only rapid, brilliant, display pieces instead of "insinuating" slow, songful compositions into their repertoire as early in the game as possible. So why not try your girl on a few of those good arrangements of "classic" excerpts and themes with which all publishers' lists abound? Perhaps this is all she needs to bring her down to earth.

Boogie-Woogie

I have followed the Battle of Boogie-Woogie which has been raging on the Round Table page for some time. I still don't know much about Boogie-Woogie, but my "teen-age pupils are asking for it so persistently that I cannot put them off much longer. Could you give me the name of a good "Boogie" method or some "swing" material I might use with these students?—D. L. W., Iowa.

It's high time now for even the "die-hards" to admit: (1) that Boogie-Woogie has been with us for a long while and gives every evidence of extending its visit indefinitely; (2) that it has plenty of vitality or dynamism to recommend it, or it would not have survived the abuse it has taken from all hands, boogie-woogieists as well as anti-boogies; (3) that it offers admirable rhythmical and technical training; (4) that many young people, in their fanatical zeal for B.-W. will really "sweat blood and tears" working at it, when wild horses couldn't force them to practice Bach or Beethoven.

Finally, may I ask, *who* is learning to play the piano anyhow, the teacher or the youngster? Whatever else it is, music should be fun, so if the student begs for B.-W. why not give it to him? Especially if you can combine the fun with

(Continued on Page 757)

The Fighting Man and His Music

by Gustav Klemm

THE SOLDIERS of the First World War were definitely singing soldiers. If you do not believe it, go to the library shelves groaning under collections of vocal favorites with every branch of the service. The definitive collection of war songs drawn from the 1914-18 period has not appeared as yet—and it probably never will. The field is too vast and the categories too many. After one has collected the songs the soldiers actually sang, one is confronted by the favorites of the civilians back home (the treacly sort having to do with "buddies" and "out there"), not to mention the trumped-up, pseudo-military tunes the civilians *thought* the soldiers sang. (Soldiers, let it be explained, is a generic term covering all branches of the service although, in all truth, it was the soldier, *per se,* who really did most of the singing.)

Until recently, this staggering mass of war songs had been snoring peacefully under a heavy mantle of dust. A quarter of a century is a long time and this is a busy world. Let the dead Past bury its dead! But on a Sunday morning, eighteen days before the Christmas of 1941, something happened that woke up not only Honolulu but the entire world and, along with it, those slumbering war songs. They started tumbling out of the attics of memories of fortyish folks who welcomed them like old friends, not to be compared with the newly coined upstarts on last week's Hit Parade.

Somehow or other, getting around a piano or a guitar or a harmonica—or just "getting around" —and singing these old songs does something to both singer and listener, especially if they are veterans of the last war. For one thing, it bucks them up. It seems to give them a perspective that the terrific tempo of current events has greatly endangered. Bawling out *Pack Up Your Troubles in Your Old Kit Bag and* (yell) *Smile! Smile! Smile!* makes taxes, tires, and their long string of bogies seem a little less frightening. It sort of gives the singer a background, a feeling that all this has happened before and he can see it through again.

Anyone who weathered the first cataclysm is amazed to find how many of the old songs he knows and how readily, with a little help from someone else in the crowd, they come back to him. And *how* they come back! "Do you remember the one about. . . ?" and "Here's one we used to sing. . ." Some of them aren't entirely respectable but, if the crowd is mixed, it is possible to dub in a few reasonably satisfactory substitutes. They may not have the bite of the original but they'll do. Every leader should have a working repertory of familiar war songs.

Hinky Dinky was, of course, the prime favorite. There must be a thousand verses. (Tommy always signed his versions by making it "Hinky, panky" or "Hinky pinky"). *We're in the Army Now* was fashioned out of a bugle call and the last line packed a wallop that the singers never missed. *Over There, There's a Long, Long Trail, Tipperary, Keep the Home Fires Burning, K-K-K-Katy, The Old Gray Mare, Madelon, The Grasshopper Song,* the *Pay Roll Song,* the various Coast Artillery songs, *Lil Liza Jane, Smiles, Fur, Fur Away* and on and on and on. The list is endless.

"Acme" Photo

NIPPONESE SWAN SONG

This picture was taken in New Guinea. On a banjo constructed from a wrecked Jap Zero, 1st Lieut. Walter E. Moore of Baker, Oregon, plays *Home on the Range,* with loud vocal accompaniment. The tuning screws of the banjo are made from Jap 25 caliber cartridges, also captured, in New Guinea.

In addition, there were those with the ironic touch: *Your Boy is on the Coal Pile Now, I Don't Want to Get Well, I Ain't Got Weary Yet.* Not to mention that little gem boasting the longest title in "pop" song captivity, *Would You Rather be a Colonel With an Eagle on Your Shoulder, or a Private With a Chicken on Your Knee?*

One of the strange things about the most recent war to end wars was the fact that the soldiers persisted in singing a number of songs that were not tailored for the occasion but, in many cases, were written decades earlier. The two favorites with the British, for instance, were *Annie Laurie* and *Home, Sweet Home.* They made for good harmonizing and that's what the boys—Doughboy, Tommy, and Poilu—liked. It was fun to pick out a good alto line and hold on to the very end where the tenors would join in, higher, with some effective barber-shop chords. To get it just right meant endless repetitions, and we have heard groups of singing soldiers play around with a song for an hour or more.

Our own Marines charged at Chateau-Thierry singing—probably yelling—*Hail, Hail, the Gang's All Here,* likewise a favorite with the Canadians. Tommy also liked the American *John Brown's Body.* All this must have been a bit discouraging to the professional song writers who were busy manufacturing songs dealing with all the timely topics the boys *should* have been singing about.

No one, least of all a professional songwriter, can tell just what the fighting man is going to go for. He seldom, if ever, turns to the tunes that are fashioned for him by song-smiths who, a well-thumbed thesaurus in one hand and a rhyming dictionary in the other, have studded their lyrics with such sure-fire words as "free" (to rhyme with "libertee"), "right," "fight," and so on. The fighting man seems to shy away from these songs, as well as those of the maudlin, drippy sort. In most cases, he divides his singing between well-constructed melodies he has loved and known since boyhood and strongly rhythmic, slightly bawdy songs that are not above poking fun at the soldier himself.

Different Conditions

In the last war there was much singing. The men seemed to like to get together and shout out favorites. A lot of years have come between, but across them we can still hear jam-packed auditoriums ringing with the thrilling sound of several thousand singing voices joining in with the band we were conducting. We were rather proud of being "the youngest bandmaster in the service" and our crack outfit of over fifty professional men missed few towns along the Eastern Seaboard in those days. The concerts were fun, but the real thrill came in the evenings when the men would gradually fill the wooden, hastily built auditorium at our permanent camp and drown out the band, singing the songs we all liked.

From all reports, the soldiers of World War *secondo* are not doing so much singing. There are a number of reasons for this. For one thing, war fell on us so suddenly that, in getting ready to beat back the enemy, there hasn't been so much time for singing. A grim seriousness seems to mark today's soldier. He has a job to do and he's doing it.

What's more, music is being provided the soldiers of today in (*Continued on Page* 755)

So You Want to Try Hollywood?

A Conference with George Lessner

Distinguished Composer and Arranger

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWES

GEORGE LESSNER

SINCE THE ADVENT of the sound-track, not much more than fifteen years ago, an entirely new form of musical career has beckoned to composers, orchestrators, and arrangers. Sound films require music, and those who have the knack of providing it can find interesting and lucrative employment in a field so young that its full possibilities have scarcely been explored. In the following conference, George Lessner tells exactly what is needed to get to Hollywood and stay there. Mr. Lessner is in a position to know. For the past seven years, he has been doing distinguished work in the studios of Universal Pictures, RKO-Radio, and 20th Century-Fox, composing background music, orchestrating, arranging, and gathering first-hand data on what is what. A native of Budapest, Mr. Lessner studied at the Royal Academy of Music of that city under Dohnányi, Kodály, and Siklós. He began composing at the age of seven, and four years later heard his compositions publicly performed. At sixteen he had a successful one-act opera to his credit. Since coming to America he has worked in Hollywood and, in addition, has had major symphonic works played by the Los Angeles, the Indianapolis, the CBS and the NBC Symphony Orchestras. Recently Mr. Lessner won a commission from the National Broadcasting Company to write an opera for radio, in which music alone should make up for the lack of visual effects, emphasizing dramatic action and thus making unnecessary the constant narrative interruptions of "regular" opera. His work, "The Nightingale and the Rose," presented to a national audience with Vivian della Chiesa in the leading part, received notable acclaim, both for its musical value and for its heralding of a new musical form.

"The most important question, in approaching motion picture music, is how to get into it. Most musicians know that there are opportunities in the film industry, but wonder how to reach them. There is a certain element of perseverance involved, and a certain element of luck. But the chief requisite is more than ordinarily solid musicianship. Of the thousands of applicants for musical work in pictures, only those are considered who can demonstrate a one hundred per cent competent mastery of musical science, orchestration, composition, types, and forms. It is most definitely not a field in which an untried fledgeling can hope to gain experience. The nature of the work and the emergencies that can arise in performing it are such that a man stands no chance at all unless his musical equipment is such that he can furnish themes, suggest, adjust, bridge over cut spots, and stand ready to do practically anything at all in action on less than five minutes' notice. For those who aim at Hollywood and would spare themselves pain in the process of getting there, I cannot sufficiently emphasize the fact that picture work is no place for 'green' novices, regardless of their potential talents.

JACKIE COOPER AND BONITA GRANVILLE
Stars of RKO Radio Pictures' musical, "Syncopation"

Background Music and Songs

"Hollywood music falls into two categories—background music and songs. Songs are generally assigned to a words-and-music team whose past performances prove their ability to turn out hits; and since this work occurs in entirely musical shows, the composer has more leeway. Not only is the music more important than it is in a non-musical, but a song that is good enough to promise a hit rating may take precedence over preliminary plans and find itself the core about which much of the production music is centered. Background music—the obbligato which accompanies dramatic or emotional scenes in non-musicals—is a very different matter. As an obbligato, it is necessarily relegated to secondary place in the picture and may not overshadow straight visual and dramatic values. A song may be the center of a scene in a musical; background music may do no more than underscore or enhance dramatic values in a straight drama. This means that the composer must focus two goals: he must make his background music as effective as he can within the scope of its function—but he may *not* make it so good that it threatens to call attention to itself! It once happened that a background score was too good—it drew notice (both critical and public) away from the picture itself. The result was that that particular composer had a difficult time finding another assignment!

"The composer of background music must be a competent orchestrator, able to handle scorings for any size orchestra (*Continued on Page 754*)

The Voice Teacher and the Speaking Voice

by John W. DeBruyn

WHILE in many respects the fields of singing and speaking are quite diverse, in the aspects of phonetics, articulation, enunciation, pronunciation, and good diction they own common ground. The anatomical and physiological mechanisms employed in either case are alike. Both deal with words, phrases, and sentiments originating as ideas or emotions in the same human mind. Furthermore, quite the identical principles of technic or method govern the right development of the singer and the speaker. If there are any variations apparent in this common ground these are slight, and have to deal with the main basic differences, that singing uses pitches more sustained and found in wider ranges. Finally, there is a common cause to improve the voices of the youths and adults of America, a situation that we think is quite badly in need of attention. In view of the possibilities for improvement, few can deny that it is poor business to attempt to kill a bad bird with two stones.

If you are a private teacher of singing, not held by rules and regulations necessitating differentiations of function, you have, we believe, every right to consider the training of the speaking voice a legitimate field of activity, for the very good reason that you have something useful to contribute. True, there is always danger of going so far afield that the teaching spreads thinly over too wide an area of subject matter. For example, ordinarily the coaching of dramatics would not be deemed a major project for a teacher of singing except, perhaps, in the special aspect of tone production. Should this danger of over-extension threaten the individual who desires to be a "builder" in both departments of phonation, he can, if he chooses, find abridgement in other directions in view of the larger opportunities for service to the average community in developing voices either to sing or to speak.

All in the Same Boat

What are the utilities involved in this service to the community? Already we have suggested that the general run of voices in America can stand attention with a view to their improvement. We take it that the standards at this time may be too low. But, very seriously, the question of a good speaking voice is not one of mere cultural, academic, or social interest. The subject should be viewed even more from the standpoint of real practical utility. We deal here with a necessity. An excellent speaking production has money value. For the lack of it sermons can fail, cases be lost in the courtroom, and big deals fall through. The trouble underlying the meager perception of this fact is that most people seem to be quite in the same fix with respect to much training of their voices in speech, and therefore not very many suffer from excessive competition.

Perhaps we should try to explain why a pleasant speaking voice has money value. The science known as sociology seems to teach that there are individuals, not a few, whose unexpressed thoughts affect the organs of speech so that the words related to their mental ideas are uttered, though inaudibly, through the thus stimulated speech processes. Words, to the sociologist, are potential mediums of social communication. Instance the person who reads aloud to himself or moves his lips while reading. We may go further and assert that the words spoken by other individuals in a parallel procedure enter the ears of at least some auditors, reach the brain structures and then contact the speech processes somewhat as we have just described. The point we make is that pathology in the voice of the speaker, such as nasality or throatiness, can to a certain degree produce an unpleasant reaction in the person of the hearer and thus succeedingly minimize the effect on the mind of a probably excellent thought-content which the speaker meant to convey for a purposed result. Most people own an innate sense of beauty, and poor quality in a speaking voice cannot possibly find classification under the term "beautiful."

We have insufficient space to draw a word picture of what can happen when the voice of the speaker has been trained to a rich and rare quality. Histories and biographies are available to prove that in more than one instance great careers have been the fruitage, in whole or in part, enjoyed by men born to speak well, or who through painstaking effort have developed themselves. Read, for example, the life of a classic case, that of Demosthenes. Fewer profit-giving ventures can be imagined than investment of money with an able technician who knows how to improve speech.

"How to go about it" is the next problem we shall attempt to solve.

The first step to be taken by the voice teacher contemplating work with pupils in speech is that of preparation. Of the fourteen or fifteen principal methods of singing taught within the last three centuries, according to compilations made by this writer, one is the approach from speech, or, better stated, the liaison between song and speech.[1] To understand and to employ this particular method by no means intends that the voice teacher who is also to stress speaking must give up any other favorite major procedure. Any method that can produce a beautiful result either in singing or in speaking is to that extent correct. The basic principles in such result, from methods that would seem diverse, are quite identical, although not always understood as such. The difference in successful methods is largely that of the approach. The teacher should read books on the subject of song in relation to speech, such as: "Resonance in Singing and Speaking," by Thomas Fillebrown; "Caruso's Method of Voice Production," by P. Mario Marafioti; "The Singing of the Future," by David Ffrangcon-Davies; "Vocal Exercises on Tone Placing and Enunciation," by J. Michael Diack; "Song Studies," by J. Michael Diack; "The Voice in Speech," by Clara Kathleen Rogers; "English Diction in Song and Speech," by Clara Kathleen Rogers.

Methods of advertising suggested are circulars, talks to organizations, and success from pupils. The mailing lists of the teacher of song and speech contemplate every individual who must employ his speaking voice in any way to help find his sustenance, and whose income will permit the affording of lessons. We mention specifically lawyers, clergymen, salesmen, saleswomen, sales managers, private secretaries, public school teachers, college and university professors, and any other speakers who broadcast over the radio, or otherwise address audiences. Young people of good family and social connections often are found solicitous about the quality of their speaking.

Singing teachers have been known to cure, by ordinary voice work, such defects as the unchanged "falsetto" voice carried over into maturity, as well as stuttering and stammering. Seek out such. But you are wise to do so only with a physician's approval. In talks before organizations like civic clubs you will be helped by the use of a blackboard on which you can make diagrams to explain your principles. If you keep to a statement of principles both in circulars and talks, you will avoid creating opposition in any who in advance of their getting help from you are not aware of their vocal sinning. If you can succeed in developing to a marked degree any persons of prominence in the community, they will advertise you among their associates. Group classes may be arranged for those not well able to pay for private lessons.

The following exercises assume that the pupil in speech has not before had instruction and is "raw" material. To simplify matters, bear in mind two "waves" of tone, one operating through the regions located above the two palates and the other extending from the larynx to the lips. These two "waves" in isolation give inadequate tone. Their proper combination tends to make for complete and beautiful tone.

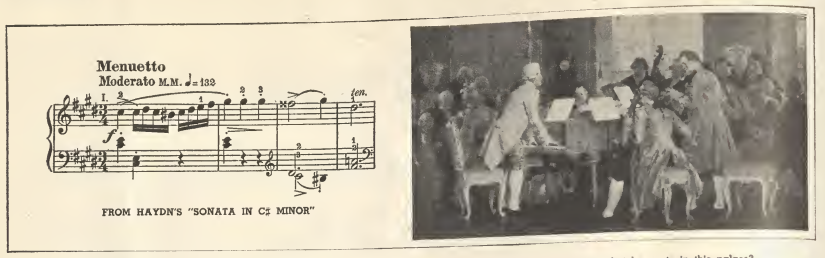
Projects and Exercises

Project I. To free the soft palate and give sensation of the back head, or naso-pharynx.

Exercise: Near a pitch like Middle-C of the piano (men an octave lower) firmly articulate "nee." Repeat several times. But do not overpractice this syllable or (*Continued on Page 748*)

[1] See "The Oldest Authentic Voice Method," by the author, found on pages 367-368 of THE ETUDE, June, 1938.

VOICE



Does the picture of Haydn conducting in the Esterhazy Palace give meaning to the performance of the Sonata that he wrote in this palace?

Glamour and Color in Music Study

How to organize Class and Club Programs that Stimulate Interest

by Helen Oliphant Bates

YOUTH IS HOURLY clamoring for a new Bill of Rights. It calls for a fascinating interest in all its undertakings which seems to throw prismatic lights upon the gay hours of childhood and the happy "teen" years.

Miss Carlton handed Jane a new piece. "For the next lesson," she directed, "you may start practicing on the first page." Reluctantly Jane glanced at the title: *Adagio* from "String Quartet in G minor," by Haydn. Stuffing the music indifferently into her brief case, she walked listlessly out of the room.

Can you blame her? No, of course not. An assignment given in a tone so matter-of-fact and devoid of inspirational value will not arouse ambition. How could Miss Carlton have stimulated interest in this delightful classic? By helping Jane to get into the spirit of the composition before asking her to start the drudgery of technical mastery. The words *Adagio, String Quartet,* and *Haydn,* did not create any mental image in Jane's mind. But they could easily be made to do so.

Most of Haydn's quartets were written while he was Musician to the Court of Esterhazy. An imaginative teacher would describe to Jane the candle-lighted music room in the rococo palace where musicians under Haydn's direction played to aristocratic audiences dressed in periwigs and satin finery. Doesn't that add color to the dull words *Adagio,* and *quartet?*

Let us consider some of the ways a teacher can add glamour to assignments.

Biographical and Interpretative Approach

It is helpful to tell the pupil something about the life of the composer. Not a long, biographical lecture consisting of unimportant dates and statistics, but interesting human information which bears upon the composition to be studied. If historical or interpretative notes of this kind are printed on the edition of the composition being used, try to end your remarks with a question, the answer of which can be learned by reading the editorial comments. Unless you awaken the curiosity of the pupil in this manner, she may not bother to read the printed matter. If you do not know the circumstances under which a piece was created, tell outstanding facts about the composer's life, and discuss briefly the characteristics of his style found in the music under examination.

Less important composers present more of a problem, because it is difficult and often impossible to find anything about them. In such cases, you will have to dig deeply into the piece to discover for yourself the tonal message. You will find much of this color background in "Music Masters Old and New," as well as in carefully outlined composer programs. Audiences always like programs devoted to the works of one distinctive master and appreciate biographical notes.

Hearing an entire composition before practice is begun on sections stimulates the aural appetite in the same way that seeing a tempting dish makes us wish to eat the food. If you will play a piece for a pupil or let him listen to a victrola record, or call his attention to a forthcoming radio broadcast, his musical being will long to recreate the lovely rhythms and harmonies that delight his ears. The general impression gained in this way will give him a goal toward which he can work with zest.

Other Interesting Methods of Approach

Rhythmic introductions are effective. If you first ask a pupil to tap the rhythm on a tambourin or tom-tom as you play the piece, it will be easier and more enjoyable for him to learn to play the selection.

Discussion about a piece will frequently excite curiosity. Take the number, *The Bees' Lullaby,* by Frances Terry, in the July, 1938, ETUDE. What a novel title! Start conversation with questions like these: "Have you ever seen a bee baby?" "Have you ever heard a bee's lullaby?" Soon interest will rise and the child will be ready to practice his part of this descriptive duet.

Correlating an assignment with something familiar, such as a current happening, increases its attractiveness. For example, if a near-by town is preparing for a celebration, talk about the anticipated event. Then assign *A Village Festival,* by Frederick Williams. When the circus is coming to town, give *The Clown,* by Carl Wilhelm Kern.

Some music teachers make no effort to relate their instruction to that of other educators. Through this indifference they miss a dramatic opportunity, since by collaborating they could have vivid backgrounds staged for them. The music teacher should talk to her friends among the public school instructors, and ask pupils about their school work. When a class in social studies is busy with a project on Holland, the music teacher may find it advantageous to assign some such piece as *Little Dutch Dance,* by Helen L. Cramm.

(Continued on Page 752)

The Modern Organ in the Music World

by Warren D. Allen

THE ETUDE is pleased to present the first of a series of articles upon the modern organ by Dr. Warren Dwight Allen, famous organist, musicologist, and teacher, Professor of Music and Education, and Chairman of Division of Music of Stanford University, California. Dr. Allen was born at San Jose in 1885, and studied at Stanford University, the University of California, as well as in Berlin and Paris. He received the degree of Ph.D. from Columbia University.—EDITOR'S NOTE.

"AMERICAN MUSIC LOVERS need to cultivate a concept of style," said one of our foremost orchestra conductors recently, in addressing a convention.

All that matters is music and the styles of interpretation appropriate for various kinds of music. Style has come to be associated, wrongly, with individual performers, conductors, instruments, or groups, rather than with the composers whose music is at stake. Crooners drool over military music; conductors distort and romanticize Bach; dance-band "maestros" flatten out the classics into vulgar "hits," and all these crimes against taste are condoned by saying, "That's his (the performer's) style!" Now this tendency has reached the world of organs and organists.

This article, therefore, raises three questions regarding style in organ building and organ playing: First, what is this distinction now made between "classical" and "romantic" organs? Second, what is the historical relationship between organ and orchestra? And finally, can we not apply the same criteria to the organ that are applied to other musical instruments? These criteria embrace the power to interpret all styles of music, and the adaptability for mingling with other instruments and voices in ensembles, for a purpose.

I. "Classical" and "Romantic" Organs

Much ink has been used to explain the differences between "classical" and "romantic" music. Yet music is not worthy of the name unless it is both "classical" and "romantic"; that is, unless it has what we call "classical" form, together with "romantic" expressiveness. When an unimaginative composer or performer gives us music according to "classical rules" made by pedants, the result may be as correct as a skeleton, but it will be just as dead. When a very emotional person makes thrilling *crescendos* and *diminuendos* with breast-heaving vibratos lusciously harmonized, the effects may be very "romantic"; but unless it all hangs together with melodic line and rhythmical balance, the result is not music. Every work of art must be self-contained in form, but at the same time productive of emotional effect.

Fundamental Differences

Today this problem is manifest in organ building and organ playing as never before. On one hand, we have "classical" organs, modeled after the instrument built by Harrison for the Germanic Museum at Harvard University; on the other hand, we have the "romantic" organ of the radio and movie theater.

The purely "classical" organ, like that of Bach, has all of its pipes exposed. No dynamic variation is possible as long as the organist plays on the same sets of pipes. The purely "romantic" organ, on the contrary, is enclosed in its entirety, with no pipes visible at all. The box walls which surround the pipes are of heavy construction. When the swell shades are closed the tone is *pppp,* and when open, a grand *fortissimo* "raises the roof."

The tones of the classical organ are bright, clear, and silvery. The color is "pure organ tone," with no attempt to imitate other instruments, but with emphasis on the upper partials rather than on fundamentals and heavy basses. The romantic organ is at the other extreme. Not content to be an organ, it attempts to imitate the inimitable orchestra, with shimmering "strings," sobbing vox humanas, bubbling French horns, flutes of all kinds (hooty, tooty, and cutey); trumpets, trombones, tubas, celestas, harps, and all the utensils of the orchestral battery and the endless variety of gadgets in the sound-effect room.

WARREN D. ALLEN

To say that the classical organ is incapable of expression or that the romantic organ is incapable of formal beauty would be wrong, or only partially true. When a sensitive artist like E. Power Biggs or Carl Weinrich plays old music on the classical organ, we hear the clarity of singing voices, the exquisite curves of well-phrased melody, the accents made by long tones preceded by short ones which seem softer, and all these are highly expressive. To play Bach expressively without pumping a swell pedal is an art which every organ student should aim to cultivate. Unfortunately, however, the purely classical organ, under the hands of the average organist, would be nothing but a box of shrill whistles. Even Biggs and Weinrich cannot play modern music on it. Old polyphonic music is fine on a classical organ, because all the voices keep moving. Music in chordal harmony is monotonous, and the solo-accompaniment style is well-nigh impossible.

ORGAN

Artistic Restraint Needed

On the other hand, the romantic organ usually can be played with artistic restraint. By *not using* certain portions of the organ and by selecting stops judiciously, a skillful organist can play some old music much more effectively than would have been possible on Bach's organs. The master's poetic choral preludes often seem to cry out for the colors and dynamic variation of the modern organ, which Bach could not command in the instruments of his day. And the romantic organ at its best is necessary for the colorful organ music of modern times, the masterpieces of Franck, Vierne, Karg-Elert, Leo Sowerby, Seth Bingham, and many others. The "classical" organ rules out all this music. Nevertheless, the romantic organ is usually a sad affair. It moans and groans, sobs out melodies which were originally intended to be cheerful, and with tremolos working at top speed in every swell box, the poor listener is kept in a continual dither. In many churches the art of serene worship has been lost, thanks to the yammer-yammer of continuously emotional stops, alternating with the muddy lugubriousness of too much 16-ft. tone and suboctave couplers. On purely romantic organs the bright clarity of old polyphonic music is as impossible as is modern color on the purely classical organ.

To understand this (Continued on Page 750)

Music or Show

by Maynard Klein

Your editor is most pleased to present the first of two articles by the eminent young choral conductor, Dr. Maynard Klein. The work of Dr. Klein at Newcomb College and Tulane University, New Orleans, Louisiana, is nationally recognized, not only for outstanding performances but also for the excellent repertoire contributed to the field of choral literature.

In this article Dr. Klein discusses program building and its effect upon the music education choral field. Next month our author will present a list of materials for high school and college choral groups.—EDITOR'S NOTE.

THE PHENOMENAL GROWTH of choral singing in our schools and colleges is common knowledge. The few choral organizations of recent decades have multiplied to the extent that every school now has its glee club or chorus. The pioneers of music education and those who are active in this development are worthy of the highest tribute, for without their foresight and unwavering interest in the attainment of an ideal, this growth would not be possible. It is not at all uncommon that choral singing should flourish in a country like ours, a nation where unbounded youth and enthusiasm make it possible to accomplish the apparently impossible. In music education, as in all other phases of American life, success has been secure because there is no concession made to failure or defeat.

Now that we have accomplished this apparent success in the organization of choral groups in our schools and colleges, let us analyze the aims and objectives that have been the motivating force in most cases. The following statement may seem a bit strong, but it is our opinion that in many instances the lofty values of choral singing have been diminished to student and conductor exploitation, thus banishing all hope of realizing the subtle cues to richer life that would be apparent through the religious study of the great music that is our cultural heritage. The choral director must project his thinking beyond a mere concert program if any of these values are to be realized. Too many of our schools have placed the choral groups in the same category with its athletic teams; in other words, making their purpose that of excelling in their locality, to the educational detriment of the students. There is no doubt that competition for excellence will do much to motivate the development of any music group (the contests and festivals have proved this point), but competition should be considered as incidental to the study and appreciation of the masterpieces of choral literature, past and present.

The Point of Departure

What then should be the point of departure for the choral teacher in school and college? The answer is MUSIC! This answer can be meaningful only to those teachers who have a genuine and impartial interest in good music and an appreciation of our cultural heritage. To realize its import, the person who would direct choral music should have an insatiable desire to seek out the best literature that has been produced by the old masters, and should have, as well, a sincere and honest approach to the music of our own modern production. He should be sensitive to its correlation with the other arts, and conscious of the place it held in the scheme of life at the time of its composition.

It would be dangerous for anyone to feel that the mere reading and study of the great masterpieces would be sufficient. The choral teacher should be competent in many ways. It is absolutely necessary that he should be a thorough, practical musician, and that his working knowledge of harmony, counterpoint, analysis, and sight-singing is beyond reproach. He should possess all the attributes that make possible practical musical production. His knowledge of the many problems of voice production and choral training should be unquestioned. (The various successful methods of organizing choral groups are dealt with in detail in any number of books that are easily accessible to the choral aspirant.) If he is sure that he possesses this practical musicianship, and if he has also a pleasing approach and a love of people, he is ready to go to the basis of the whole problem—musical background.

MAYNARD KLEIN

It is right here that the trouble begins, for the apparently talented person described above will find it very simple to approach an easy success without doing the things that we hold important as the greater aim of the choral program of our schools. He will present good "shows" that seem effective at the moment,—he will get an immediate response from the choir by selecting music that is "catchy" and falls in line with the demands of entertainment. Arriving so easily at this type of success, he is sure to deem it unnecessary to go deeper into the study of literature. But it is only through careful research in the field of choral literature that this "talented musician" will find his true salvation and, in turn, the musical salvation of his students; for, however well the choir may sing, the important question to be raised should always be, "What did they *sing?*" And then the question, "*How* did they sing?" When the choral director possesses this something called musical background, he may be sure that both questions will receive favorable answers. There is no substitute for a truly musical program presented solely for music interest.

How should he go about getting this intangible background? It is not to be had from a publisher's catalog! The music catalog is a most important device for the choral director only when he has the musical background sufficient to use it in the proper way. The choral teacher should begin by admitting the fact that he knows but an inkling of the great amount of literature that is available, and then he should begin a systematic program of historical research and study of materials that are so easily procured at this time. Study of social as well as musical history, study of the allied arts, and reading of the literary masterpieces should be the point of departure for an appreciation of the values of great choral music. It may seem discouraging at first; for the teacher will suddenly become aware that he knows so little of the great music from which he is to choose in building the repertoire for his students. This, however, should not be the time for despair; it is the redeeming realization that makes growth possible. He will then gain a proper perspective for a cue to humbleness before the great. It is only then that he will be able to worship great art as a religion, and only then that his love of beauty will begin to be felt by the students. This is no shallow thing, such as the presentation of a program before a civic group; it is, rather, the unleashing of an inner drive to express something greater than self, an expression made possible through the minds of great masters.

How will the choral director know when he has found music that will call for the best that is in him and his students? Only through sincere study and an uncompromising love of an ideal. He may say, "Good music is the music that I like"—but he should try sincerely to evaluate his ability in selecting at the moment. He should have faith in his judgment, but he should never deem it as final, for his taste will develop to a higher plane as thoughtful study progresses.

With the relative attainment of a musical background and an urge to sing and teach the works that have become the artistic property of the choral director, the whole problem of choral organization must be treated in a manner different from usual. He will no longer say, "I have a glee club; what music should I get for them?" Instead, he will say, "There is such a great fund of music that must be given a hearing that we must get together and sing." He will then gather singers to express something greater than themselves through the music rather than merely to prepare them for a concert, a trip to a contest, or to entice them with a key or some other trinket that has no bearing on sound music education. These trophies should have a place only after the true aim is realized. For example, he will then gather a group of singers to sing madrigals, not because it is the "fad" at the moment, but because he loves these works in relation to their meaning to him in the whole scheme of (*Continued on Page* 756)

The Band as a Medium for Symphonic Accompaniment

by Arthur H. Christmann

Technician, Fifth Grade

Arthur Christmann was born in New York City of a long line of musicians, his father having been a member of the New York Symphony and New York Philharmonic Orchestras. His musical education began with the piano at the age of five, and later he studied at the Institute of Musical Art and at the Juilliard Graduate School, taking his B.S. and A.M. degrees at Columbia University. At the Juilliard Graduate School he held a Fellowship in the Conducting Class under the late Albert Stoessel, and from the Institute of Musical Art he received his Artist's Diploma, as well as the annual Morris Loeb prize of one thousand dollars for excellence in scholarship.

Since 1934 he has been on the faculty of the Institute of Musical Art of the Juilliard School of Music, where he teaches clarinet, brass and woodwind ensemble, and is conductor of the symphonic band. He has played first clarinet with many orchestras in and about New York, including ten seasons with the Chautauqua Symphony Orchestra and ten with the Worcester Music Festival Orchestra. In addition, he has found time to direct several choruses and community orchestras in New York City. At present Mr. Christmann is on leave of absence from his regular duties for military service, serving as solo clarinetist in the U.S.M.A. Band at West Point.—EDITOR'S NOTE.

SERIOUS band musicians are endeavoring, in every way possible, to increase the dignity of their medium, to widen the scope and literature of the symphonic band movement, so that the programs of this type of ensemble may compare in musical value with those of any other type of symphonic organization. It was with this purpose that the following experimental work was carried on in the symphonic band and in the classes in brass and woodwind ensemble at the Institute of Musical Art of the Juilliard School of Music.

The basic hypothesis worked upon was the idea that a combination of instruments could be found, within the limits of the symphonic band, which could directly represent the string choir of the orchestra. Obviously the clarinet section suggested itself here, as this valuable choir is already basic in the modern symphonic band in which it carries much of the body of the orchestral strings.

In support of the conviction that the clarinet section in itself could serve as a complete wind orchestra, corresponding to the string orchestra, was the success which had been achieved by using this section as a complete choir in the classes in woodwind ensemble at the Institute of Musical Art. In these classes a clarinet ensemble had been developed which played music written for string orchestra, and in most cases played it directly from the original string parts. Depending on the original key, the B-flat instrument players read either just as written, thereby transposing the concert key of the piece down one whole tone, or transposed themselves, thus placing the piece in its correct concert key.

The Clarinet Ensemble

The clarinet ensemble, as it was set up in these classes, consisted of B-flat clarinets, bass clarinets, and a contrabass clarinet. The first violin, second violin, and viola parts were taken by B-flat soprano clarinets; the violoncello and bass parts by bass clarinets and contrabass clarinet, respectively. The alto clarinet was not used, although there is no reason why an organization which ordinarily uses one or two of these might not add them to the viola line. The ensemble of clarinets just described was able to render certain string orchestra pieces with genuine distinction. Naturally the pieces played in this way had to be selected with great care, for it is obvious to anyone who has the slightest knowledge of orchestral instruments that not all pieces written for string orchestra would be suitable for this direct adaptation. The balance was surprisingly good, even though it was necessary to rely on two bass clarinets and a contrabass to balance the rather large choir of B-flat soprano clarinets. In rehearsal rooms and in the small recital hall of the Institute this bass was perfectly adequate. Later, in the large concert hall of the Juilliard School, it was necessary to amplify the bass somewhat. With this ensemble, supplemented by a piano playing the cembalo part, public performances of the "Concerto Grosso in G" by Handel, and of the "Christmas Concerto" by Corelli were given at the school. In class, other works were tried out and played, many with a high degree of success.

The viola line was the one which, as may well be imagined, caused the greatest difficulty. It was amazing to note how quickly the entire section of clarinets improved in the transposition of the violin parts. As a matter of fact, we have become convinced that if the director grades the work properly and proceeds slowly, carefully, and with infinite patience, this group method is an excellent way to teach transposition and to insure sufficient practice in it. The viola part, on the other hand, is quite another story and requires special treatment. If the piece was to be rendered in the original key, the B-flat players transposing their own parts one tone higher, then the viola part could be read as if it were bass clef for the B-flat clarinet, with the proper correction for accidentals, of course. Actually the player reads bass clef on the soprano B-flat clarinet exactly as if he had a bass clarinet in his hands; that is, the middle line C of the viola,

was fingered like

on the bass clarinet, with the thumb and first two fingers of the left hand. It was found advisable, therefore, to place on the viola part those students who were already the most fluent in their reading of the bass clef. In cases where the B-flat soprano clarinets were reading their own parts exactly at the pitch written, thus transposing the piece one tone lower in concert key, it was found most advisable to write out the viola part; otherwise the student who could not read viola clef would be forced to read it as treble clef, transpose one tone higher and an octave lower and make the proper correction for accidentals, a process which would be just a little too complicated to be comfortable for anybody concerned!

A Slight Drawback

Using B-flat soprano clarinets for the viola part has but one slight drawback. It will be noted that the clarinet lacks the lowest two semitones of the viola, C and C-sharp, concert. It was found, however, that these notes occurred very infrequently, and when they did it was always possible to make a slight alteration or adaptation which never destroyed the integrity of the composition. If this problem should ever become acute, as, for instance, in a solo for the viola which would be impaired by any change of register or notes, it would indeed be a time when the use of some E-flat alto clarinets in this section would prove a great boon. A few B-flat clarinets with the low E-flat key would also help, or a few A clarinets in the section, especially if one or all happened to have the low E-flat and would completely cover the range of the viola. In this case the players having the A clarinets could change to them just for this passage and immediately thereafter change back to their B-flat instruments.

Out of all this clarinet ensemble work grew the idea of experimenting with symphonic accompaniments for practical public performance. The first accompaniment attempted was that of a concerto for a wind instrument, the "Horn Concerto in E-flat," Köchel No. 417, of Mozart. Here, in addition to the string orchestra basis, Mozart has scored for the traditional two horns and two oboes. These could well have been rendered in their original instrumentation, but it was decided, in so far as the performance was to take place in the large Juilliard concert hall,

to build up the intensity-scheme one degree, so to speak. In accordance with this idea, a flute was added to each of the oboe parts, to play with the oboe and thicken the sound slightly, and trombones were used instead of horns. As the horn parts were in E-flat and did not lie very high in range, it was easy for the trombones to play their parts by reading from the original horn music, playing as if the horn parts were in bass clef and transposing up one octave. (In the light of future experience it is very likely that this building up of the intensity-scheme would scarcely have been necessary, and the wind parts of the original would probably have been even more effective in their original instrumentation.)

The Mozart "Concerto" thus arranged and adapted came off quite effectively at the concert, and we have an excellent recording taken during this performance. There were a few places where the highest clarinet voice, with the brilliant clarity of that instrument in certain registers, tended to obscure the more sober middle register of the solo instrument, but this was not so noticeable or serious a fault that it could not have been easily corrected at subsequent performances by a little more attention to balance, and by a reduction of the number of players on the upper part.

For the Larger Concert Hall

The significant adjustment which performance in a large concert hall made necessary was addition to the bass line, which was found to be insufficient when carried by the two bass clarinets and contrabass clarinets alone. A tuba was added to the 16′ bass and a baritone to the regular 8′ bass. Later, however, the baritone was replaced by a baritone saxophone. Strangely enough, although it would have been difficult to foresee this, the baritone did not blend too well with the reeds, although the tuba served its purpose admirably. Its broad but unobtrusive tone gave the ensemble just that breadth and symphonic richness which it lacked.

In later performances and experiments it was found that almost any bass instrument with a blending and unobtrusive tone could be used to reënforce the bass and contrabass line. At various times bassoons and contrabass viols were added, and all served the purpose splendidly. The chief requirement is that the bass line be built up in volume so that it has parity with the upper lines, and that it have sufficient heaviness and breadth to enrich the entire structure. The mere presence in the ensemble of an instrument of the 16′ pitch is some guarantee that the latter requirement will not be entirely overlooked, but it was found in our case that the presence of one tuba, and probably of not more than one, was a *sine qua non*.

Carrying out the same principle, theoretically it would be possible to add other instruments to the other lines if desired, provided always that no one line become over-prominent and that no instrument with a strident or over-reedy tone be added. Such instruments will stand out individually and will never blend. Saxophones, E-flat alto and B-flat tenor, could, for instance, be used to reënforce the second violin and viola lines; but there is grave danger here, since every symphonic band leader knows how few saxophones are played with sufficient blending quality to fit into a symphonic ensemble at all. Flutes can form a very good addition to the first violin line, especially if there are any passages which lie especially high for the clarinets. However, if there are too many of these high passages, that particular concerto had best be avoided for purposes of this treatment. In our work at the Institute of Musical Art of the Juilliard School of Music we always kept the three upper lines pure clarinet tone. Experiments were often tried at rehearsals, however. One of these was the addition of flutes to the upper line, as noted above. The result was favorable, but the device was never used at a public performance.

In concert accompaniment, a prime requisite is that the instruments doing the accompaniment do not cover the soloist. This should be especially remembered when dealing with the less transparent timbres of wind instruments, and in this type of adaptation the conductor would never be forgiven if, in rendering the accompaniment on wind instruments, he "snowed under" the soloist. This requirement would favor a small but competent ensemble. At a subsequent performance of the Bach "D-minor Piano Concerto," only the very best clarinetists in the school were used, and only two players were placed on each of the upper three parts. The bass was kept in proportion. These selected players had such highly developed embouchure control that, when occasion demanded, they could render a tone so soft that the most delicate nuances of the piano soloist could be distinctly heard. There is no reason why, if the conductor is sufficiently demanding, an ensemble consisting largely of competent clarinets cannot render one of the softest sound textures conceivable, for the instrument is noted for its ability to do this, and many instrumentation treatises bear eloquent testimony to this characteristic. At no point in the Bach "D-minor Piano Concerto" did the soloist have to force his tone in order to "come through," and at no time did the ensemble cover him.

In the case of our work and experiments in this field all these accompaniments were played directly from the original orchestra parts, the players themselves transposing, although this is only a secondary feature of the idea. True, our students derived from the experience great benefit in reading and in transposition practice, but the chief value and the important thing was that we were enabled, with a minimum of change, to present some of the great masterpieces of earlier concerto literature on a symphonic band program. Using only the instruments which seemed desirable, and not feeling it necessary to employ all the brass and percussion of the modern band, we were able to produce a consistent texture which at least simulated the steady body of string tone which was so basic in all of these early concertos. The director who would like to try this sort of thing for himself, but who does not feel that his players are up to the transposition involved, can easily provide transposed copies for them and still do less work than if he were to make a complete arrangement of the work. This is especially true if he takes advantage of one of the numerous, excellent, modern processes of music reproduction for duplicating identical parts.

Some Limitations

There are, of course, many limitations in this type of adaptation. In the first place, only a limited number of concertos are practical for this treatment. They must be in certain keys. On the whole, only works in simple flat keys, and perhaps the very simplest sharp keys, ought to be considered. In this restriction the small ensemble is not much worse off than the entire band, which is always more comfortable in flat keys. However, in the small ensemble there is so much more of the transparency of chamber music that any passagework muddled because of the presence in the signature of too many sharps (or flats) will stand out in ugly nakedness.

Closely related to the consideration of key is that of the style of writing for the original strings. The conductor will do well to stay away from any concerto in which there is a predominance of writing which is strictly idiomatic for strings and which cannot possibly be made to "come off well" on woodwind instruments. This category also includes passages which, in range, lie well outside the effective upper limits of the clarinet. An occasional passage may indeed be changed in some minor way to suit the woodwind instruments, or even be transposed to a lower octave, but this privilege certainly should not be abused.

Closely related to this question is that of the whole general style of the piece selected. The method of adaptation which is the subject of this article is not at all suited to the more brilliant, modern concertos. If these are to be played, it would be far better to make arrangements for the full band. Its brilliancy and resources are needed here. As a matter of fact, full band accompaniments for solos and concertos are nothing new. Those who have heard the concert work of the United States Military Academy Band at West Point will recall with pleasure the many excellent symphonic band transcriptions of concertos which have been made for the distinguished artists who have appeared with his organization by its able director, Captain Francis E. Resta. This technique of direct adaptation of the accompaniment is far better suited to the older concerti, in which the strings form the main, if not the only, body of accompaniment, in which the woodwinds are used conservatively, if at all, and in which there is no heavy brass. Such composers as Bach, Handel, Mozart, Haydn, and their contemporaries are best for this treatment.

Finally, many will object to the monotony of color which is inevitable with such a small selection of wind instruments. The validity of this criticism cannot be denied, and the only answer possible is that this combination has practically the same relationship to the symphonic band as the string orchestra has to the full orchestra. Lacking all of the contrast of the full orchestra, the string choir still possesses a milder beauty and a charm of its own, and achieves some variety within itself. The same may be said for our wind-accompanying ensemble. Lacking the variety of the full band and even the flexibility and transparency of the string orchestra, the playing of an ensemble such as this, if clean, intelligent, sensitive, and eloquent, will still have much to recommend it, even to serious lovers of music who will see in it one device for extending the scope of symphonic band literature. In addition, one must not overlook the fact that this simple and direct technique of adaptation would actually make available many more concertos for all types of instruments on symphonic band programs, a circumstance which, in itself, would add immeasurably to the variety of these programs.

With all these limitations just discussed, our feeling is that there is still much to be said on the positive side. The ease and availability of this type of accompaniment should place within the range of our better band organizations a practical method of expanding the scope of the concert program. In addition, the training which the participating players or (*Continued on Page 757*)

The First Year

How It Can be Made Interesting for the Young Student

by Harold Berkley

TODAY it is realized, as never before, that the first five years of a child's life are of extreme importance to his later development, that the influences and environment surrounding him during this period tend to form habits, reactions, and thought-processes which remain, with more or less modification, throughout mature life. The first year of music study bears relationship to a child's later musical development—a fact which some teachers and far too many parents take into little account. This lack of perception is one of the main reasons why so many children—estimated as high as fifty per cent—give up studying before they have passed the elementary stages.

A witty Frenchman once said that a child's first enemies are its parents. The idea may at first seem fantastic, but nevertheless it calls for some thought; in the field of music, and especially of violin study, there is more than a grain of truth in it—though the parents are certainly motivated by the best of intentions. No doctor, no school, is considered too good for Jimmy; if he wants to play the violin, however, his fond parents are likely to think that any teacher is good enough for the first year or two—the chief considerations usually being that the teacher live nearby and that his price be low enough. Most emphatically it must be said that this is a mistaken idea: if the child shows a musical instinct and a desire to study, the best available teacher is none too good. This does not necessarily mean the highest-priced teacher; rather, it means one who has a gift, inherent or acquired, for arousing the interest and inspiring the musical imagination of children. It may be a young woman but a year or two out of the conservatory, or it may be an elderly man with years of experience behind him. Whoever it is, the parents must seek out this teacher by careful inquiry, asking advice of those who are familiar with the musical life of the town.

THE FIRST STEP

This is a baby picture of Robert Virovai, the Hungarian violin virtuoso. Born March 10, 1921 in Daruvar, Jugoslavia, he made his American début at the age of seventeen with the New York Philharmonic. Note that in the accompanying article Mr. Berkley advocates teaching the third position first

Once the teacher is selected, the parents should co-operate with him as fully as possible, giving him all the information he needs regarding the child's likes and dislikes, traits of character, outside interests, and so on. They should carry out so far as is in their power any suggestions he may make regarding help with the child's home practicing. During the first year, parents and teacher should see each other fairly frequently for the purpose of solving the problems which will inevitably arise on both sides. This will bring about a mutual understanding and confidence which will make the tasks of both teacher and parent much easier. Moreover, the teacher will want to be kept well informed as to the pupil's attitude towards his music study—which at home may be quite different from what it is at his lessons. Such was the case with twelve-year-old Mary. She was very talented and loved her lessons—but she hated to practice. One day her mother seriously reminded her that her lessons were quite an expense and that it was her duty to practice well so that she could get the most benefit from them. "Oh dear," said Mary, "I do wish I had money of my own to pay for the lessons—then I wouldn't need to practice!"

Responsibilities of the Teacher

So much for the responsibilities of the parents. Let us look at those of the teacher, and examine the means by which he may best carry them out.

Certainly, the basic responsibility of the teacher is to develop to the best of his ability the child's innate musical gifts, and gradually engender a love and understanding of music. How this may best be done must vary with the temperament and training of each teacher, and with every individual pupil. Much has been written on the subject; to do justice to it within the limits of a single article is obviously impossible. However, a few interesting points can be discussed and some suggestions made.

Notwithstanding the opposition likely to be met with from parents who wish their children to start immediately on the path that will make them Kreislers or Heifetzes, the teacher should insist that from two to four months—depending on the quickness and natural ability of the child—be spent on preliminary training in the rudiments of music, and on elementary ear-training. This will make the task of the violin teacher much easier, and the early violinistic difficulties of the pupils much lighter—for he will be able to give his mind to playing the violin without, at the same time, having to learn notes and intervals.

This preliminary work should be done at the piano. The child may be taught to recognize the notes on the keyboard, and to play and sing them before being shown their pictures on the staff. Furthermore, he should learn the difference between a whole tone and a half tone; he should become familiar, by ear and on the staff, with all intervals up to the octave; and, by no means least important, he should know the relative values of the various note-signs and rests, and the elementary rhythmic combinations—such as 2/4, 3/4 and 4/4.

The means by which these essentials can be taught are many and various; each teacher will have his favorite approach. What is important, however, is that the teacher avoid committing himself to the use of any one method; every child has a pronounced individuality, and the teacher must be ready to modify his approach according to the needs of each pupil. In other words, he must have *method*, but not one particular method. This applies not only to instruction in the rudiments of music, but also to the instrumental teaching which comes later.

The Game Element

With very young children, the teaching of elementary solfège should be made into some sort of a game, for this is the easiest way to hold a child's attention; however, as soon as interest has been awakened, the game element should be gradually eliminated and the genuine musical values substituted. As early as possible the pupil should be encouraged to think of musical signs for what they actually are, and not merely in terms of something else. Notes, at first, may be birds perched on telegraph wires, but very soon they must be recognized as signs which represent actual living sounds. The use of similes is, of course, of the utmost value through the whole course of teaching, but the simile should be referred to the music, and not vice versa.

Another essential in good teaching is that each new term be explained clearly as it comes into use. For instance, the pupil should be told that *major*

VIOLIN
Edited by Harold Berkley

means *greater*, and *minor* means *smaller*, that the major scale is so named because of the greater interval between the first and third notes; and the minor scale because of the smaller interval between these notes.

When the time comes to begin lessons on the violin, the teacher must decide for himself a question which may seem somewhat revolutionary: Should *this* pupil be started in the first position—or the third?

All teachers know the difficulty most children find in attaining a correct shaping of the hand in the first position, a difficulty greatly increased if the child has short arms and fingers. It is, indeed, a highly unnatural shape for the hand and arm to take, and both have to be gradually trained to it. Discussing the problem some years ago with a group of my students who were teaching beginners, I suggested that they start all short-armed pupils in the third position. This they did, and favorable results were so immediate that the question arose whether it would not be advisable to start *all* beginners in the third position. Experience has proved that many dolorous hours can be avoided if this is done.

So far as I know, there is not in print a book of third-position exercises suitable for the pupil who is just beginning to play. However, with the aid of manuscript paper and a little thought, no teacher should have difficulty in producing exercises sufficient for the needs of his pupils. The preliminary open-string exercises can be studied from the violin method the teacher intends to use, and while studying these the pupil should be encouraged to rest his left hand at the shoulder of the violin. This angle of the arm and hand brings about fairly naturally the shaping necessary for the third position.

First Position After Third

Practice in the first position may begin as soon as the student is able to play (in the third position) quarter-notes on all four strings with a nicely rounded hand; also—this is important—when he can play, slowly, with his first, second, and third fingers while holding the fourth finger on the next lower string. The value of this exercise lies in the fact that it trains the hand to the extra turning necessary in the first position. To start with, the transition from the third position to the first should be made with the fourth finger, so that the note arrived at may be tested at the unison; or with the third finger, when it may be tested at the octave.

One of the best means of encouraging a child's interest in violin playing is to make him aware of his tone. Practically all violinists—even young ones—find tone the most personally interesting element of their playing, and the teacher who can develop this interest in his pupils is not likely to find them dropping out for lack of incentive. The imperative need for good intonation must always be kept before the student, of course, but he must also be trained to realize that a note which is played in tune with a poor tone is just as much a failure as a note played out of tune with a good tone. For this reason, the teacher should strive to develop and improve tone as soon as a steady bow can be drawn. For the same reason, he should make it his business to use the best tone at his command whenever he demonstrates for the pupil: a child's ear is very sensitive, and the influence of the teacher's tone can have a profound effect. The development of a good tone carries with it the necessity for a sensitive and relaxed bow technic, for clumsy bowing will rarely if ever produce a pleasing tone quality. Unfortunately, the teaching of bowing is often neglected, after the first few months, in the interests of left-hand technic. This is a pity, for if more care were taken with it, there would be more satisfied and interested violin students.

The material a teacher uses is an important factor in determining the attitude of a student; he should, therefore, have a wide acquaintance with the teaching material that is available. It is by no means a good plan to use the same set of books for all young pupils. A child who is sensitive and self-conscious—the two qualities often go together—may at first make quite slow progress, and if he finds he is not going through his book as rapidly as another (possibly less sensitive) pupil is progressing in the same book, he is likely, in subconscious self-defense, to lose interest in the violin. In such a case, the teacher would be wise to avoid using the same book for both pupils. Competition between pupils is often a great asset to the teacher, but there are times when it becomes a liability.

Suggested Material

For general purposes, the best violin method is probably that of Nicholas Laoureux. It presents each new problem in the simplest manner; the verbal instructions are clearly expressed; it is well graded, and the exercises and studies perfectly designed to develop the technical point that is under consideration. The photographs in the first volume indicate a rather old-fashioned method of holding the violin and bow, and may well be removed before the pupil begins to use the book. For little children, the "Very First Violin Book" by Rob Roy Peery, Maia Bang's "Violin Method," and the "Violin Method" by Ann Hathaway can be strongly recommended. The "Graded Violin Lessons" by Louis Bostelmann have piano accompaniments from the beginning—which is interesting for the child and a spur to his musicianship.

As soon as the pupil has progressed sufficiently, he should be given a book of specialized studies. The "60 Studies" by Wohlfahrt are, of course, well known and invaluable, but many pupils find them dry and uninteresting. Should this be the case, the teacher may well substitute the "28 Melodious Studies" by Josephine Trott, for they contain much valuable material and some of the studies are well adapted to the development of bowing technic.

Books of elementary pieces are legion, and a postcard to any music publishing house will bring catalogs from which the teacher can make an ample selection. Mention should be made, however, of the "Folk and Master Melodies" by Wesley Sontag, for they are excellently graded and every piece is of genuine musical worth. The latter point is of great importance in developing a pupil's love of music, for a child often has instinctively good taste and quickly detects the cheap or meretricious.

Ensemble playing is another ready means of awakening interest, and should be introduced as early as possible. An excellent ensemble book for beginners—the duets start with the open strings—is Louis Bostelmann's "Graded Ensemble."

Teaching beginners can be, and often is, a drudgery and a chore; on the other hand, it can be a series of interesting explorations. The occasional dull pupil who cannot learn is extremely trying; there are, however, few youngsters who really want to study who are so unmusical that nothing can be made of them. And finding the right approach to each budding individuality that comes for lessons is, or should be, fascinating work. If the teacher has within him something of the enthusiasm of the gardener and the explorer he will always enjoy teaching, and his pupils will enjoy studying with him. Furthermore, he will have the satisfaction of knowing that through him the love and understanding of music is being brought to many who will later pass it on to others. To accomplish this is surely the mark of a successful life in music.

Opportunities for the American Composer

(Continued from Page 705)

dishcartened and completely discouraged by the refusals and I turned to song and ballad writing with the help of the poetess, Nellie Richmond Eberhart, then living in Homestead, Pennsylvania. At the time I was teaching nearby at seventy-five cents a lesson! Collaboration with her was most fortunate for me; it marked a decidedly favorable turn in my musical life and it has continued until the present. Our joint work takes up the biggest part of my total output.

A Modest Beginning

We first sold a short evangelistic hymn to a Philadelphia publisher of church music. The modest payment we received—$2.50—would scarcely appeal to a composer today. At that time it meant more than money. It meant a real beginning. Almost immediately came a bigger opportunity when my musical setting of Mrs. Eberhart's *The Tryst* was sold for ten dollars. During that year and the next we sold about fifteen songs for similar amounts, most of them of the ballad type which was so much in demand at the time. We suited our talents to the needs of the current market. *Youth and Old Age* was the ambitious title of my first piano piece. It was bought by the Theodore Presser Company and honored by John Philip Sousa when he played it in band arrangement at the old Pittsburgh Exposition at which his band played every fall. Although I sold many compositions, the years from 1903 to 1907 were filled with the usual rejection slips from many other songs and piano pieces I sent out to Eastern publishers. I was alternately discouraged and encouraged. Mercifully, *At Dawning* and *From the Land of the Sky-Blue Water* came along to win public approval (over three decades) and there were few rejection slips from then on.

While earlier songs had been sold outright for cash, the arrangement made with the Oliver Ditson Company concerning *At Dawning* marked a departure for us. We sold the song to them for fifteen dollars, but then I asked whether, if I could persuade Boncl and John McCormack to do the song, they would give us the regular royalty contract. They agreed. We have never had cause to regret our little deal, for the song became a "hit." Sometimes it seems that I have written perhaps too much, and that it would be good to buy up some of the compositions and shelve them. On the other hand, most composers are granted by Fate no more than a few real "hits," no matter how many other compositions sell fairly well and are performed frequently by fine artists. Mrs. Eberhart and I count ourselves fortunate to have had at least four such songs, the two just mentioned as well as *My Desire* and *I Hear a Thrush at Eve.*

(Continued on Page 748)

The Trail of the Tempered Scale

by Arthur S. Garbett

THE PATH of the tempered scale is a long, long trail. It winds out of the mists of antiquity and enters Europe from the Middle East. It passes through the glory that was Greece and the grandeur that was Rome. It is lost in the twilight zone of the Dark Ages, emerges again in the Middle Ages, widens out in the Renaissance, and finally becomes a broad highway after Bach demonstrated its worth with his "Forty-eight Preludes and Fugues for the Well-Tempered Clavichord."

A tempered scale is any ladder of notes which modifies the "chord of nature," the bugle tones. Our diatonic scale has two small steps or semitones in among the whole tones, but if tuned true to nature the whole tones vary in width. The chromatic scale has twelve half-steps, but these, too, are uneven unless equalized or "tempered." There are other temperings than ours. There are Arabian, Persian, and scales more remote which have smaller steps and more of them; scales with wider and fewer steps, carefully graded by mathematical calculation; and some, such as the five-toned pentatonic, which are but roughhewn. Hubert Parry says that, while the pentatonic is universally found, its steps differ somewhat in width in every region where it prevails.

The trail of the tempered scale reveals an age-old conflict between voices and instruments; between the human tendency to sing from a high tone down and the overtones of nature which rise up from a root or "fundamental."

A Long Misunderstanding

The voice is a glider. It soars or dives between high tones and low, with no fixed ceiling and no permanent landing place. It has no "keynote" of its own from which the "steps" of the common chord arise, as from a bugle, requiring smaller steps between. A scale is a graded howl, and the story of the tempered scale tells how it became graded.

The voice also wobbles and quavers in modulations and inflections of undetermined pitch, only mechanically approximated by our semitones and quarter tones. Intuitively, the voice drops about a fourth, as from C to G, at the end of a sentence. In his "Evolution of the Art of Music," Parry shows how the voice wavered and quavered about this lower tone in fluctuations as wide as a whole tone above it, or in narrow waves only faintly suggested by A-flat and F-sharp. Its fluctuations rose above the C, also, perhaps up to E. Out of that grew the pentatonic scale, running down: E, D, C, A, G.

Most primitive scales run downward. So do cultivated scales, and we now know, after long centuries of misunderstanding, that the ancient Greek modes were sung descending. When Bishop Ambrose of Milan tried to revive them in the fourth Christian century, he had them ascending. The resultant misunderstanding lasted until within the last half century, or less.

The discovery and tempering of scale steps has been the province of instruments, not voices. The trumpet may have revealed the common chord; but the measurement of the steps by mathematical calculation is derived from the harp: the behavior of strings, short or long, thick or thin, at various tensions. Thick strings are heavier and vibrate more slowly than thin ones.

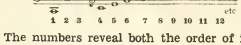
Thousands of scholars have contributed to the forming and tempering of the scale, but four names give us the turning points of its history: Pythagoras, the Greek (582 B.C.); Claudius Ptolemy, the Alexandrian (second century); Gioseffe Zarlino (1517-1590); and Johann Sebastian Bach (1685-1750).

Pythagoras made himself a monochord, a one-stringed harp with a movable bridge. He found that half the string-length, pitched, say at E, produced the octave of the whole; two-thirds produced a perfect fourth, E-A, and three-quarters gave a perfect fifth, E-B. Beyond that he did not go, because of a comma or "gap," a little quirk in the scale of nature that may be better explained after we have met Claudius Ptolemy. The Comma of Pythagoras is what causes the need for the tempering of the scale.

This Greek, however, bequeathed a pretty problem to his disciples. If two-thirds of a string produce a perfect fourth, and three-fourths a perfect fifth, what will the difference between two-thirds and three-fourths, or one-twelfth, produce? Call it a "tone." Can you make an even scale of such whole tones between the octave? You cannot. Our own whole-tone scale is possible only if the scale is tempered. Even then, the scale has no perfect fourth or perfect fifth. The vital E-AB-E is omitted. The Greeks eventually figured out of these notes two descending tetrachords of four notes each, with E-B, and A-E as the end notes of each. For the middle strings they worked out three ways of tuning called *genera:* the chromatic, enharmonic, and diatonic. The first two matter little. The chromatic crowded two half-steps immediately above the lower notes of the tetrachords, the notes B and A, making E-C♯-C-B; A-F♯-F-E. The enharmonic dropped the sharps, and split the C and F each into two quarter tones. This was evidently in deference to the afore-mentioned natural drop of the voice and its quavering about the lower tone. Incidentally, they named these strings not according to pitch, but according to the way the lyre was held with the tone lowest in pitch farthest away. Thus the lowest note became the highest, and *vice versa,* to the confusion of good Bishop Ambrose.

The diatonic form was like our white notes on the piano: the descending Dorian diatonic Mode running E-D-CB; A-G-FE, with two half-steps at the end of each tetrachord. Our ascending major mode reverses this: C-D-EF; G-A-BC. From the Dorian Mode, the Greeks finally devised a two-octave scale as of A-Minor. This they called the "Perfect System" and from it all their modes were derived, as the church modes were later. It had no half-steps, but a later Dorian Mode descending from D instead of E, demanded a B-flat: D-C-B♭A; G-F-E-D. This, ascending, became the first of the four Ambrosian Modes, the others beginning on E, F, G.

If Pythagoras taught us to derive tetrachords by measuring string-lengths, Claudius Ptolemy first described in full the bugle-tones or "scale of nature" revealed in the harmonics of a single string. If the whole string is tuned to C, the harmonic series is as follows:



The numbers reveal both the order of importance of the notes and their ratios in string-lengths. If No. 1 is the whole string, No. 2 represents one-half; No. 3 is two-thirds; No. 4 is three-fourths; and so on. The string-lengths vary inversely. Nowadays we reckon in pulsations. These vary conversely, doubling in the octave, and the ratios are 1, 1:2, 2:3, and so on.

We are not here concerned with mathematics, however, but with the musical facts revealed by Claudius Ptolemy. Namely, that if a scale is formed in steps derived from the "scale of Nature," its intervals are not in accord with ours. We measure intervals in scale-steps, as unisons, seconds, thirds, fourths. We modify these into major, minor, augmented, or diminished, by the addition or subtraction of half-steps. But Mother Nature admits narrower intervals than the half-step: small or large whole steps or even small or large half-steps. The notes in brackets are flatter than ours, and the other intervals are crowded or expanded accordingly. For present purposes this applies particularly to the perfect fifth between Nos. 4 and 6, as we shall see presently.

Nature is not concerned with scale making. Every root-tone at any pitch produces its own harmonics regardless of all others. Thus, if No. 1 is F-sharp, then No. 5 would be A-sharp, but it would not be in accord with the B-flat derived from C as root. Hence the need for "tempering" so that one black key will do for both A-sharp and B-flat.

This brings us back to the Comma of Pythagoras. When a tuner tunes your piano, he goes round the cycle of twelve fifths: G♭-D♭, D♭-A♭, A♭-E♭, and so on till he comes to B-F♯ If he tuned in pure fifths, the final F-sharp would be one quarter of a semitone sharper than the original G-flat. That difference is what is meant by the Comma of Pythagoras. A Comma is simply a separation, a "gap."

To avoid the Comma, he tunes each of the twelve fifths one-twelfth *(Continued on Page 760)*

Questions and Answers

A Music Information Service

Conducted by

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About the C Clef

Q. Would you please tell me about the different clefs? I was taught only two clefs and I would like to know about the others. —N. M. R.

A. You are probably thinking in terms of playing the piano or organ, so I will tell you at once that in playing keyboard instruments you need to know only the F and G clefs. However, there is also the C clef, which is used in the case of certain orchestral instruments and which is still to be found in much old church music. This clef marks Middle C, just as the G clef marks the G above and the F clef marks the F below. The difference is that it is not a fixed clef like the other two but is found on different lines at different times—at least it appears so. Actually the C clef is always on the same line (Middle C) and it is the number of lines above or below this line that varies. Thus, if the range of the voice or instrument is mainly above C, the three or four lines above the Middle C line will be retained, thus:

Ex. 1  or thus: Ex. 2  But if the range of the voice or instrument is largely below Middle C, then these higher lines are omitted and several lines below Middle C are used, thus:

Ex. 3  or thus: Ex. 4 

If this is still not clear to you, proceed as follows: (1) take a pencil and draw an eleven-line staff; (2) place a C clef on the middle line; (3) erase the top three lines and the bottom three lines—and you have the clef on the third line of a five-line staff; (4) now restore all eleven lines as they were at first; (5) erase the top two and the bottom four lines, and presto!—the clef *seems* to have moved to the second line. But actually it has remained on Middle C all the time, and it was the lines that changed rather than the clef. Because the C clef *seems* to change its position, it is often referred to as the "movable clef."

Change from Violin to Piano

Q. In teaching violin beginners, I ask them to sing their simple or familiar tunes before playing them. Most children ready to begin a stringed instrument can do this. However, I now have an eleven-year-old girl who cannot sing a single note in tune. Her voice is lovely; but she cannot sing any familiar song such as *America;* and in tuning her violin, she cannot tell which of two tones is higher.

At first, I gave her the kind of drill given to defective singers in first grade; but I never succeeded in getting her to match any single tone with her voice, and she disliked the singing. Because I wished her lesson to be pleasant, I abandoned this as an impractical approach to violin.

Now, I'm trying to give her listening lessons, simple ear training, and tone memory work; but it is slow! Am I on the right track? In listening, she can now recognize like phrases and different phrases, and can sometimes pick out Do Mi Sol. Since she is learning to play Do Mi Sol and Do Fa La in her first key, I have given her ear training drills on these until she can name any note I play.

For accurate intonation, I have stressed finger placement; and after eight months she can play her first one-octave major scale in tune (and with nice tone); also its tonic and subdominant broken chords. Her pieces still show faulty intonation to which she is oblivious.

I am so discouraged, especially when more experienced teachers tell me I should send her home, that I am just taking her money. She is so eager, and I still think it can be done. Will you help me?—F. G. L.

A. I wish I could encourage you to continue your efforts, but my experience has taught me that children of the type you describe do better on the piano than on the violin, so my advice is that you urge your pupil to change to piano. It is possible, of course, that I may be wrong, but your method of attack is so pedagogically correct, and the results—especially her failure to recognize faulty intonation—are apparently so meager, that it does not seem to me wise to continue to have such a child try to master so difficult an instrument as the violin.

How to Play Ornaments or Graces

Q. 1. When a chord appears thus

Ex. 1 

is the grace note played with the four notes in the bass only, or with the lower seven notes of the chord?

2. In longer passages of grace notes, as in Chopin, would the first three or four notes of a group of grace notes be played with the bass,

Ex. 2 

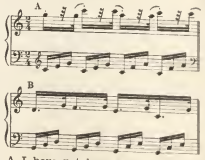
or would they be played ahead of the chord?—Sr. St. H. P.

A. I am sorry that I cannot answer either of your questions by *Yes* or *No* because the grace notes could be played either of the two ways you mention and still be correct. If you have any definite piece in mind and will copy the measure and send it to me, I shall be glad to give you my opinion. Grace notes are sometimes played before the beat and sometimes on it. In the days of Bach, Mozart, and Beethoven they were usually played on the beat, although even then there was a difference of opinion as to how they should be rendered. Today grace notes are probably played before the beat more often than on it. There is no one correct way to render ornaments. The examples you give might be played one way by one artist and another way by the next one.

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Question About Czerny

Q. Will you please explain the playing and counting of the following excerpts, both from "Czerny-Germer Vol. I," Part II, No. 2? Does the thirty-second note come with the last note of the triplet or after it? Is this treated as a two-against-three rhythmical problem; and how do you play the sixteenth note with the dot above it at the end of the slur?—F. C.



A. I have not been able to find the composition from which you quote. Czerny wrote almost 1000 compositions, so this is like looking for the proverbial needle in a haystack. After this, please give the exact title, opus number, and publisher of your composition, as I can usually give a better answer if I can see the questionable passage in its context.

Fortunately the answer to this question is obvious. The thirty-second note comes after the triplet. It is really a matter of three against four, not two against three. Simply play the thirty-second note after the triplet, and see to it that the first note of each group in the right hand is played with the first note of each group in the left hand.

The phrasing in the first example indicates a slight shortening of the sixteenth note, but not abruptly. The second excerpt is played like the first except that the dotted sixteenth note is not separated from the following thirty-second. In other words, play this second excerpt *legato*.

Music Born of Struggle for Freedom

Q. Our Music Club, in discussing various subjects for study for 1943-44 has thought that "Music Born of Struggles for Freedom" might be a most enlightening as well as timely theme for study. Would you be so kind as to list numbers that come to your mind as having been composed in times of struggle or stress or in commemoration of them?—L. C.

A. It is hard to draw up a satisfactory list of music such as you are asking for. In times of stress few composers turn their hands to describing in music the immediate events of the day. Such descriptive music as has been written has all too often been done by second-rate composers, and is scarcely worth serious study. And when good composers have attempted the problem, the results have frequently been disappointing. On the other hand, the relationship of commemorative music to actual events is often farfetched.

But I hope you may be able to get some help from the following list. The musical value of a few of the listed works may be open to question, as also may be the appropriateness of others. But at least this may serve as a starting point for you.

Orchestral

Beethoven
Overtures to "Egmont" and "Coriolanus"
"Symphony No. 3 (Eroica)"
"Symphony No. 5 (V Symphony)"
"Vittoria Overture" (also called the "Battle Symphony")
Schelling—"A Victory Ball"
Shostakovich—"Symphony No. 7"
Sibelius—"Finlandia"
Tschaikowsky—"1812 Overture," and *Marche Slav*

Vocal

Handel—*Dettingen Te Deum*
Monteverdi—*Il combattimento di Tancredi e Clorinda*
Schumann—*The Two Grenadiers*
Instrumental
Haydn—"The Emperor Quartet"
Schumann—*Faschingsschwank aus Wien*

Opera

Beethoven—"Fidelio"
Bellini—"I Puritani"
Meyerbeer—"Les Huguenots"; "Le Prophète"
Moussorgsky—"Boris Godounow"; "Khowantchina"
Rossini—"William Tell"
Verdi—"The Sicilian Vespers"
National anthems of various countries.

The Child Who "Hates" Music

by Kathryn Sanders Rieder

CONFRONTED by a child who dislikes music, the average music lover is perplexed, baffled, and a little exasperated at so unnatural a condition. Too many times such children are shrugged aside with the feeling that nothing can be done for them. We have, too, the child who likes music but who has no inclination to apply himself in learning it. He hates to practice. What can be done for such children, and is it a condition which occurs rather frequently?

It comes as a surprise, perhaps, that many of the great masters disliked music at first. We know that Beethoven hated music until he was about eleven years old. His father, quick to see that the child had talent, drove him to his practice in order that he might earn money from playing. The one thing that would have made life tolerable—playing tunes of his own—was also forbidden. When his father heard him improvising on his violin, he told him roughly to "scrape to the notes" or take his punishment.

Yet we recall how miraculously Beethoven changed when he went to Neefe for lessons. This good musician taught him to love music, to love working at it, and he encouraged Beethoven to compose. No matter where we find excellence in a musician we find in that life a friend who held him to his best efforts. We know that Bizet as a boy did not care for music but that he learned to love it through his study, making remarkable progress. Even Chopin at first showed an aversion to the piano, until lessons with an excellent teacher cured him of this.

Mendelssohn's mother saw that his practice period was not neglected, and his father was equally watchful that the talented Felix should apply himself diligently. Albert Spalding, the distinguished American violinist, pays tribute to his mother's fidelity in seeing that all the fascinating summer sports did not demoralize his practicing. He tells frankly that, had it not been for her, he would have been drawn away from his regular practice which was building his technic.

Seeking the Reason

As we face the child who dislikes music it is useful to know first why he dislikes it. We may be sure there is a reason. For the natural response to music is one of eager anticipation. Somewhere that child has had a disappointing experience in music.

We should never say in that child's presence that he dislikes music, any more than we would call attention to the fact that he lisps or that his feet are not mates. To be unable to appreciate a great art shows serious lack. The art is not on trial, but we are. We should be earnestly concerned about such deficiency and eager to correct the unfortunate situation.

Why do we want the child to study music? Isn't it because we know it will lift the whole level of his inner life? Many conclude that unless the child loves to practice he is not fitted to learn music. This does not follow. Many things in music are learned, not because they are so much fun to do, but because they are so important. Professor Mursell says: "We do not have the child learn to read and multiply because these subjects are so interesting, but because without them he cannot possibly be an effective member of civilized society." Necessary elements in music are in the same class. He points out further that interest alone is not a reliable guide, as we may be interested in any whim of the moment. "We cannot be educated without being interested," he continues, "but we can be interested without being educated."

Making the study and practice of these worth-while skills interesting to the pupil is a vital aim. It is done by connecting the study to the child's present activities. Modern teachers distrust "going through" certain books or courses. They prefer to teach the child to try to produce beautiful effects; then to see his weakness and assign specific remedial studies, such as scales for evenness and certain studies for tone. The child has an aim that makes sense to him. He isn't doing exercises as one takes bad medicine, because it is sure to be good for him in a general way.

One girl who played beautifully was asked about her practicing during her school years. Did her mother have to make her practice? "No, I always rather liked to practice," she said thoughtfully. "Of course I was taking of a fine teacher whose rates were so high that I felt I must practice." Back of that girl's playing stood a wise mother who presented a challenge in the form of the best available instruction, and it was one of the wisest investments she could have made.

A boy said that his practice period was routine and that he never thought much about it. He "hated to stop" after he was started. He mentioned that his mother never expected him to give up all other interests, but that his music studies were done just as his other subjects.

Teacher Must be Interesting

One of the signs of a good music teacher is the ability to interest and to educate the pupil. If the child isn't interested perhaps a change of teacher is needed. At times personality factors as well as efficiency are the cause. Some teachers deal better with one type than another. Whatever the reason, when interest disappears, give thought to the teacher, if the child is doing his part. Likewise the teacher does well to prune out the pupils who are making no progress and to keep a waiting list of pupils who will justify the time and effort expended on them. They can avoid giving the child the feeling that his practice annoys others. Many children are sensitive on this point, dreading to practice for fear their efforts will bother others.

Leopold Auer said that, in spite of the wealth of good advice on the subject, too many students do not know how to practice. He believed it important to keep reminding them that bad practice is worse than no practice, since it fixes mistakes. Many children would gain new zest in practicing if they were taught to discard "playing through" assignments. For each repetition that child should have some aim. Intensive, quality-practice brings ten times the results.

Let him see that expression is not something that is painted on after the study of the composition is complete. Let him observe the marks of expression from the first, let him try in each repetition to make the music beautiful. Professor Mursell says that the child should see music "not as a mechanical problem but as a musical opportunity." That "the accursed thing in music education is not the pupil's immediate failure to achieve all he hoped for or all we could wish in his performance. (*Continued on Page* 756)

NO AGE TOO YOUNG
Every little one merits an opportunity to hear the best music

Music and the Battle of Life

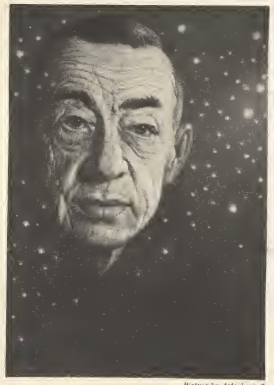
Why Music Gives Us Courage

by Doron K. Antrim

So many people now are employing music to fortify themselves against the vast number of tribulations brought about by world conditions that a survey of its application in special cases is of real present interest.—EDITOR'S NOTE.

A WOMAN who read one of my articles called "Wake Up Singing," in the American Magazine, wrote me that a song saved her from suicide. Her husband had been killed suddenly, leaving her with four small children to support. "There were days," she wrote, "when the ache in my heart seemed more than I could bear. I longed to go to sleep and never wake up. On one of these days this feeling was so strong that I feared I might give in to it. In desperation I turned on the radio. Someone was singing *My Creed*. It brought back a flood of memories. I had sung it in school when fourteen years old and always liked it. The song did something to me. I sang it frequently after that, sometimes having to choke back sobs to do it. But it helped me, probably more than anything else I did, and gave me strength and courage to go on."

Innumerable incidents of the power of music could be given. We recall that in the last war, Nurse Edith Cavell faced a firing squad without flinching. She had prepared herself to meet this ordeal by prayer and song. Her favorite hymn, *Abide With Me*, was on her lips till the end. In the Battle of the Wilderness the lines of a brigade of the Ninth Army were breaking in riot until a Union soldier started singing *The Battle Hymn of the Republic*. Soon the entire regiment joined. The lines stiffened and held. More incidents could be added; that of survivors clinging to a sinking seaplane and singing to keep up their strength until rescued; of the small boy who whistles while passing the graveyard at night. No doubt, you recall some from your own experience. Probably the greatest gift that the priceless heritage of music has to offer is courage.



Portrait by Arti Shedroff
Courtesy of RCA-Victor

RACHMANINOFF'S LAST PORTRAIT

Music gives us hope to replace hopelessness. I am reminded of the famous picture of that name; a girl sitting atop a stricken world, strumming a harp and bending low to catch its feeble notes. Without music, hope would indeed be gone from the world. In the bomb shelters of London, human beings from tiny tots to very aged men and women found music invaluable.

Music also gives us fortitude to face the "stings and arrows" of life. England especially was made aware of this in wartime. When the war started, England banned all military bands, feeling that the men were needed to carry guns. The idea still persists that music is incidental and not a life element, such as sunshine and fresh air. But the lack of music was felt in wartime England. It was found necessary to bolster morale—which is basically faith, hope, and courage. As a result, over one hundred bands were reinstated, and England began to encourage music making.

During the sky-blitz in England, the organized Flying Music Squads gave emergency concerts for people who lost their homes. Music was installed in war factories. The British Broadcasting Company concentrated on uplift music, putting on programs day and night. Such artists as Myra Hess gave frequent concerts in London. The city was undergoing a bombing during one of these concerts, but the people who packed the hall showed no inclination to seek safer quarters and the concert continued as usual. A man was buried in the cellar of his home and pinned under a beam. Phonograph music kept up his spirits until they dug him out. Children were trained to sing on their way to and from safety shelters and panic was thus often averted.

In fact, England has set the world a striking example of the ability of its people to "take it," and to the music program must go much of the credit. Instead of getting along with less music in wartime, as was at first thought expedient, England has found it necessary to have more than ever. As a result of its stepped-up music activity, the British Broadcasting Company reports, "A great revival of interest in music"; "a return to the classics"; and "a greater realization of the richness of the national heritage in music and its innate suitability to the rank and file of the British people."

Why does music give us courage? The reasons are physiological and psychological. It has been found to quicken and steady the pulse beat, to induce deeper and more rhythmical breathing, to influence the internal glands. Psychologically, it substitutes hope for discouragement and depression.

But one of the chief reasons is that composers invariably put courage into their music. Search through the works of the great composers and you find few that reflect a negative, pessimistic attitude toward life, comparable to the writings of Nietzsche and Schopenhauer in literature. True, most of the classic composers were none too happy. They had their share of money troubles and poor health. One thinks especially of Beethoven, Schumann, Chopin, Rachmaninoff. But their works do not give over unresignedly to suffering and despair—rather they show a triumph of the spirit over the flesh.

Music and Courage

Beethoven is an especially good example. For twenty-five years of his life he was afflicted with deafness, which is about the worst calamity that can befall a musician. Beethoven tried many cures in vain. He once wrote to a friend, "I must live like an exile . . . if I approach near to people, a hot terror seizes me, a fear that I may be subjected to the danger of having my condition observed." And again later on, "hope—I must wholly abandon." How could a man who had abandoned hope write hopeful music? And yet Beethoven did his greatest work during the years of his deafness. He never heard a note of the "Ninth Symphony," closing with its *Ode to Joy*. Still, one always gets a great lift out of this work. It is a complete triumph of the soul over the body.

Handel wrote "The Messiah" when his right side was paralyzed and his money gone. Creditors were hounding him, threatening to put him in jail. Did he give in to doubt, despair, and discouragement? If he had, our pulses would never have quickened to one of the most hopeful epics in all music literature, the *Hallelujah Chorus*.

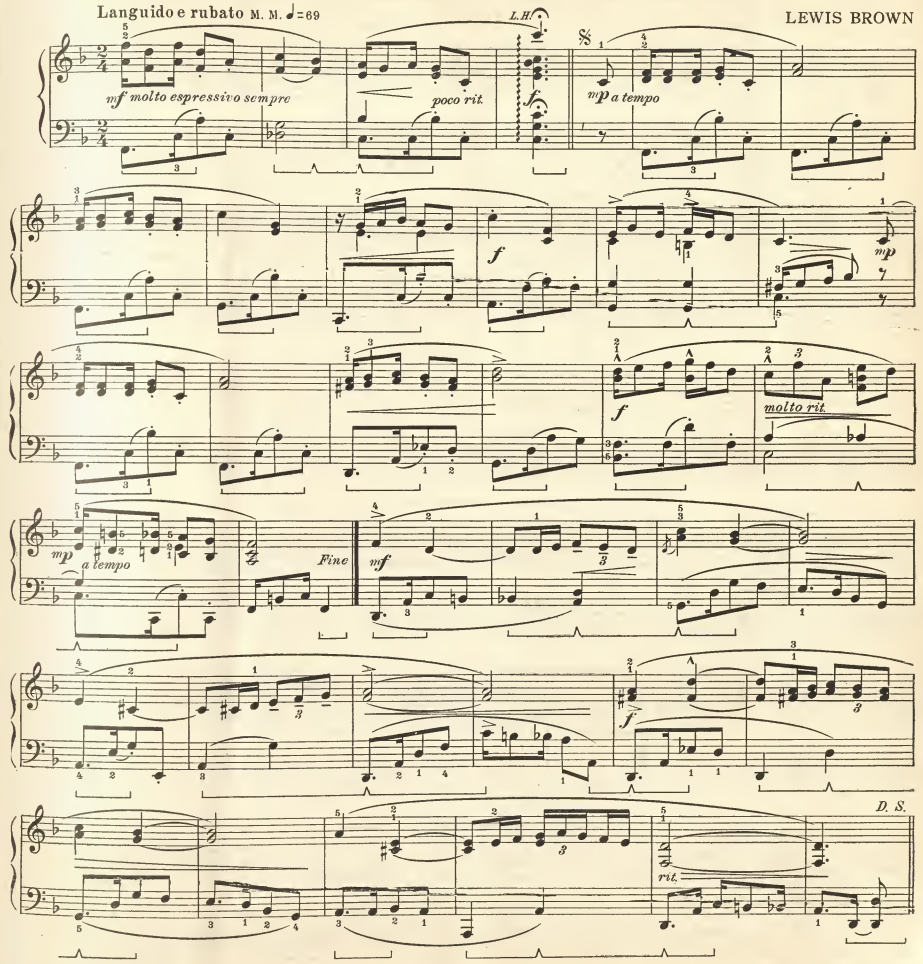
In the short span of his forty years, Chopin was almost never free from the scourge of tuberculosis. He was slight and frail, a weakling physically. Yet his music is not tinctured with any taint of weakness. It is mostly up-curve, teeming with vim, affirmative in its declaration that life is good.

Rachmaninoff would occasionally fall into periods of utter discouragement, induced largely by anemia from which he suffered for many years. This induced extreme lassitude leading to disinclination to work. At (*Continued on Page* 754)

ON A SPANISH BALCONY

Much of the charm of the tango type of composition rests in a strict observance of the rhythm of the first half of the measure. If played with careless time values of the notes, the character of the piece is lost. Also observe the staccato marks very strictly. Grade 3.

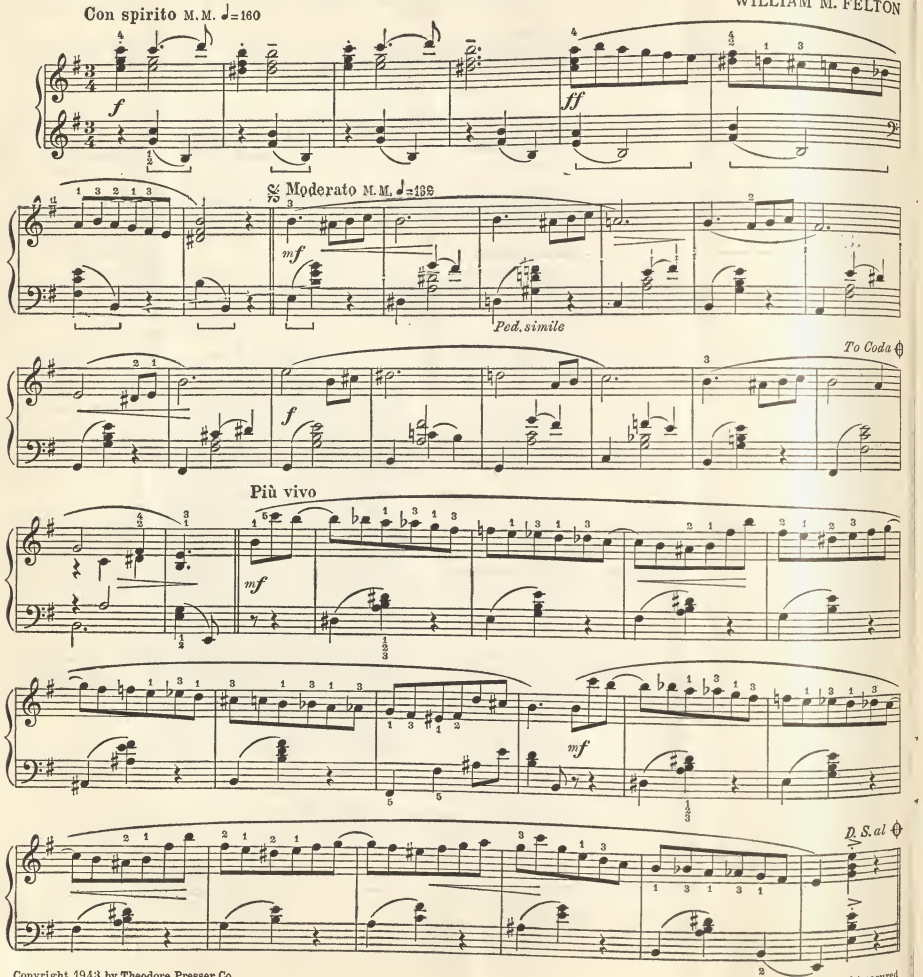
LEWIS BROWN

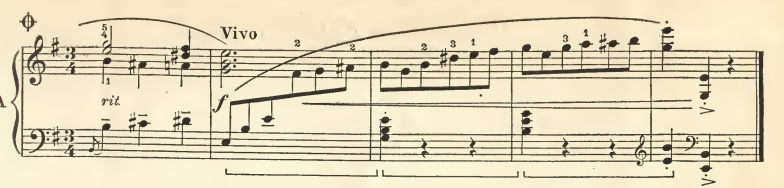


VALSE PATHÉTIQUE

This is the last piano composition of the late William M. Felton, whose long services to The Etude in the supervision of the selection of the music were brought to an untimely end in 1942. The composition seems to have the prophetic lilt of a threnody. Grade 4.

WILLIAM M. FELTON

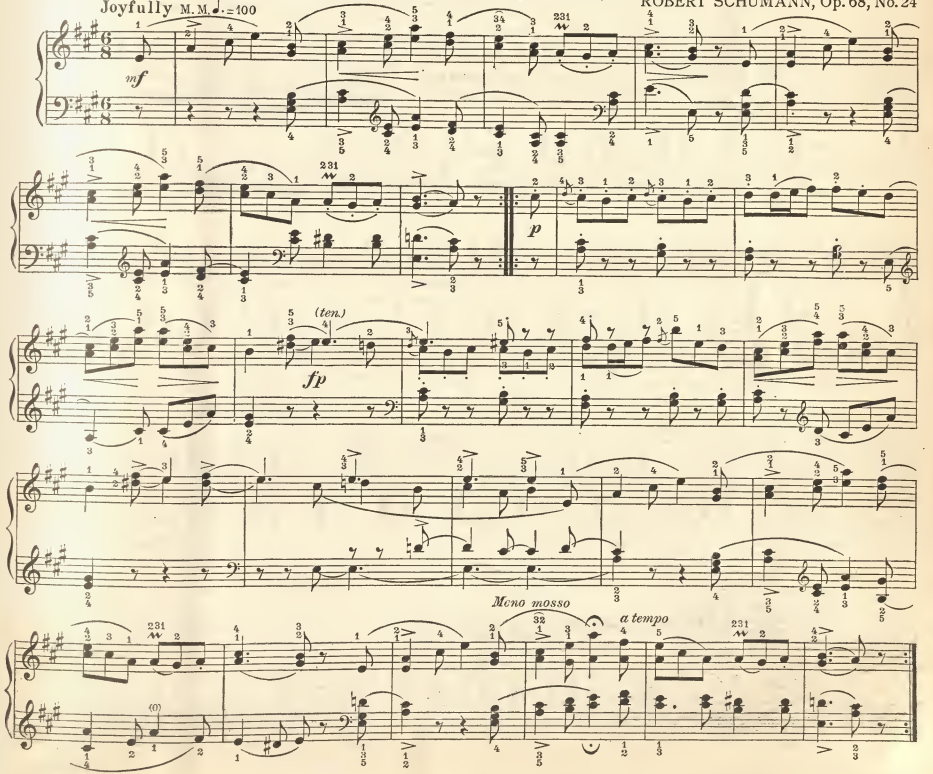




LITTLE HARVEST SONG

Schumann said that this merry little piece from his "Album for the Young" was to be played "with joyous feeling." In the middle section (in the thirteenth full measure of the composition) the acciaccatura note D is generally played with the bass, as though you were playing a chord, reading from the lowest note upwards-A, C♯, D, E (tied). The C♯ is then played as rapidly as possible. Grade 3.

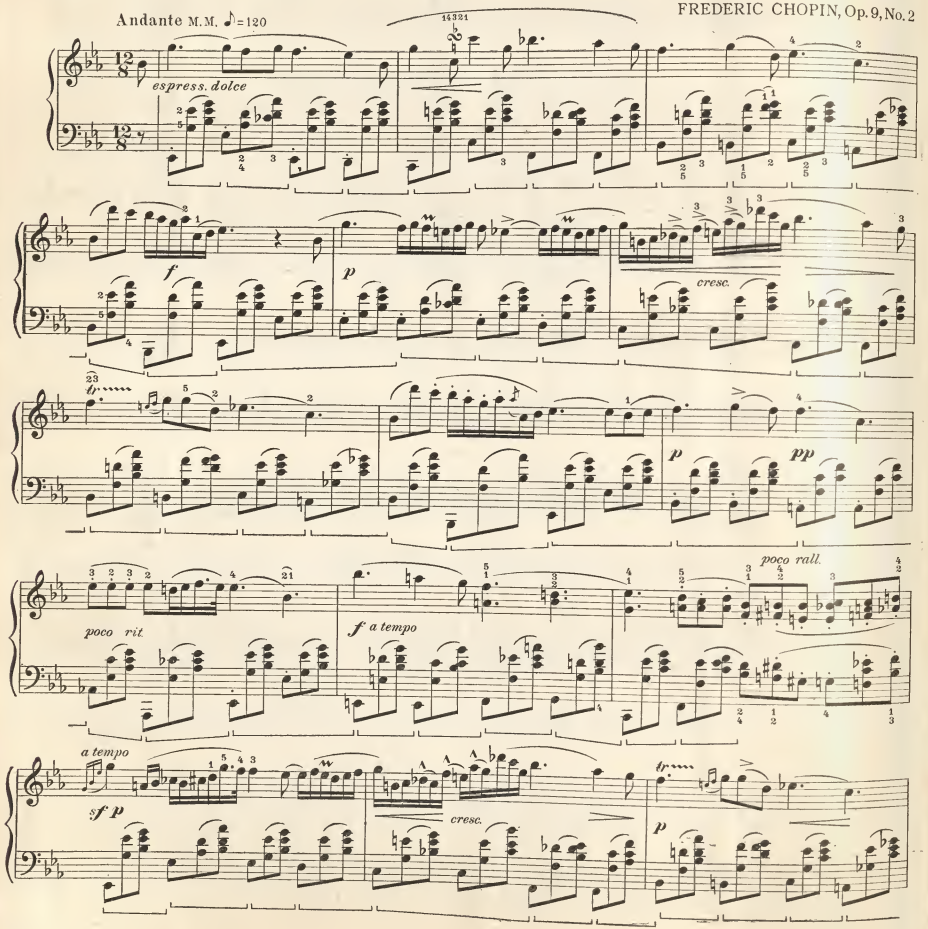
ROBERT SCHUMANN, Op. 68, No. 24

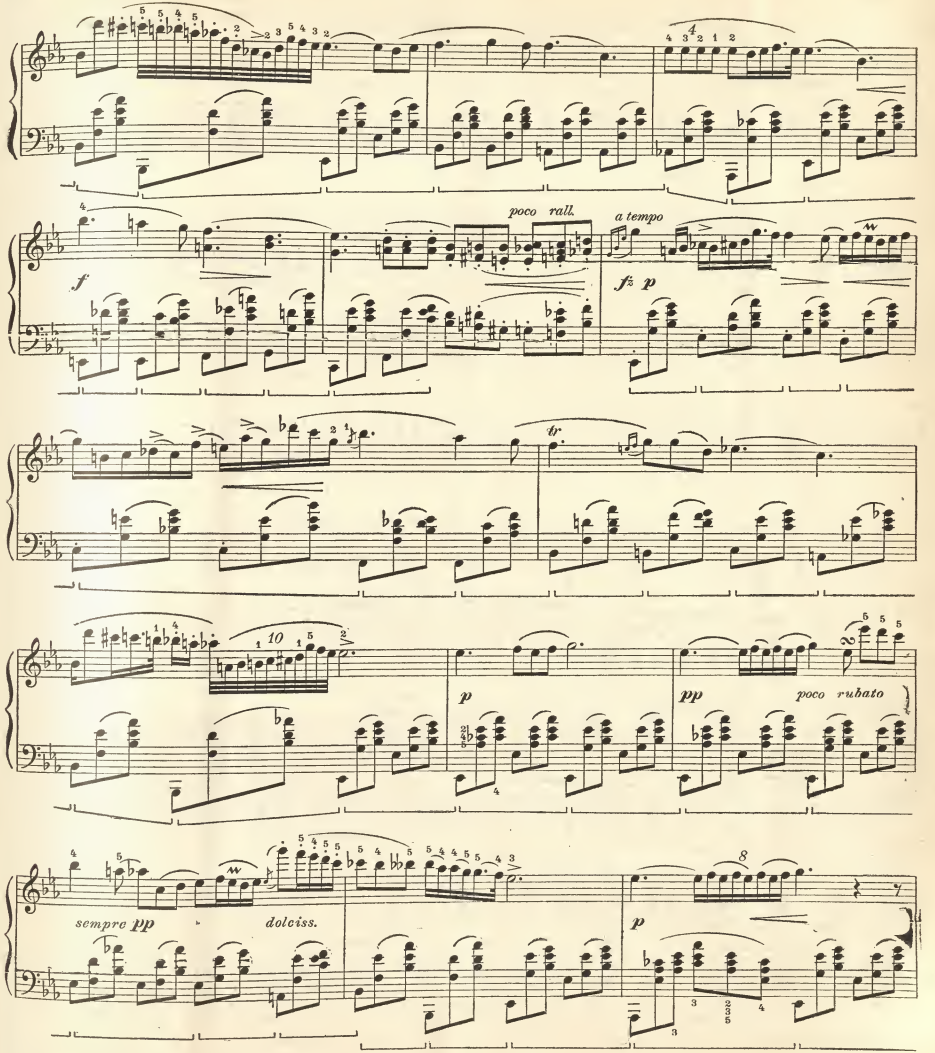


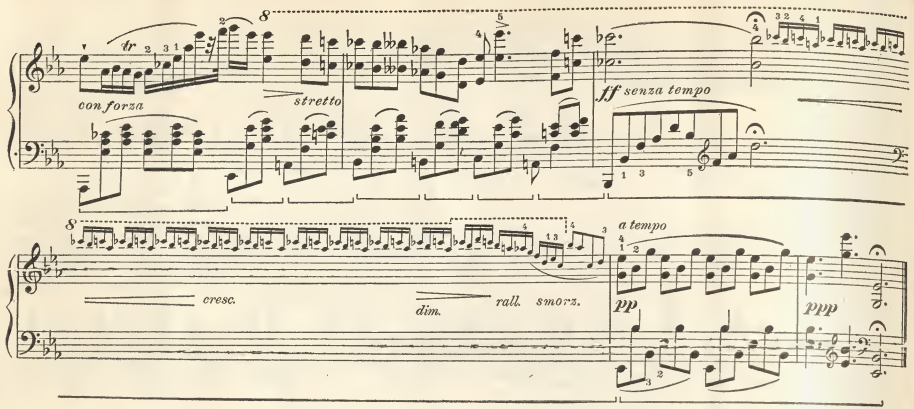
NOCTURNE IN E FLAT

This, the most popular composition of Chopin's, is reprinted by request. It last appeared in The Etude twenty-seven years ago, although it was first printed in this magazine fifty-five years ago. It differs quite radically from the other Chopin Nocturnes in that it partakes more of the nature of a sentimental salon piece. It has, however, a dreamy loveliness which is often abused by excessive employment of tempo rubato. The Etude suggests that a delightful way of studying this work is to secure, if possible, the Victor records by Paderewski (V. – 7416) and by Rachmaninoff (V. – 6731), and strive through them to make an individual interpretation embodying your own ideas. Grade 5.

FREDERIC CHOPIN, Op. 9, No. 2





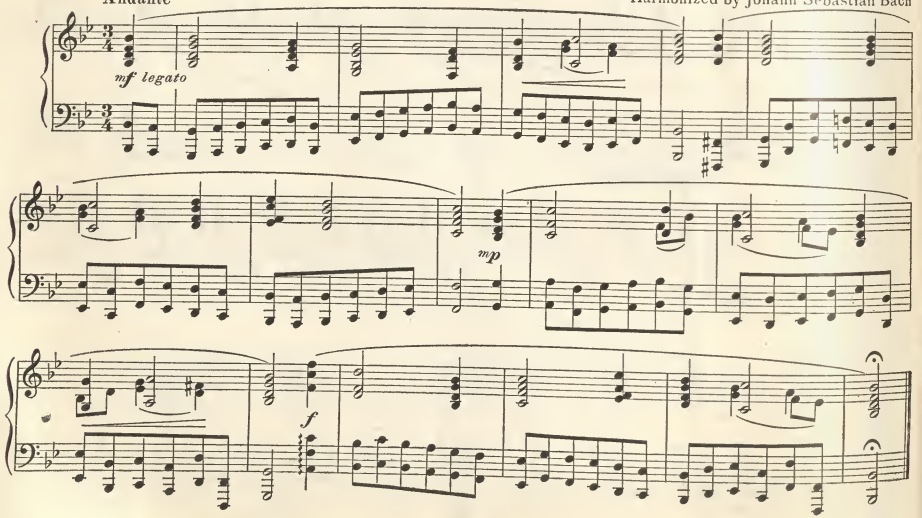


PRAISE GOD, FROM WHOM ALL BLESSINGS FLOW

Few people know that the great Bach wrote this striking version of the doxology. This hymn, which is heard more often than any other piece of sacred music, is by Louis Bourgeois, who was born in Paris about 1510. His treatise on musical nomenclature was greatly admired in his day.

LOUIS BOURGEOIS
Harmonized by Johann Sebastian Bach

Andante

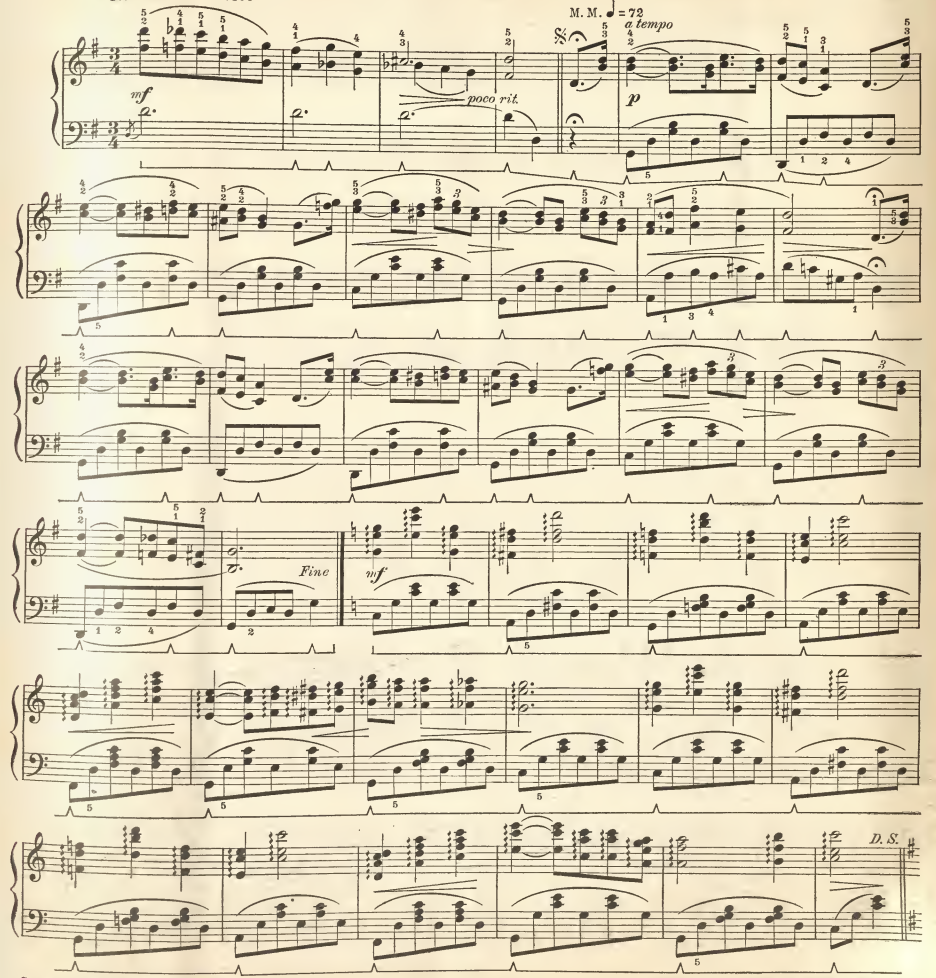


HOMEWARD TRAIL

Grade 3½.

Andantino e dolce

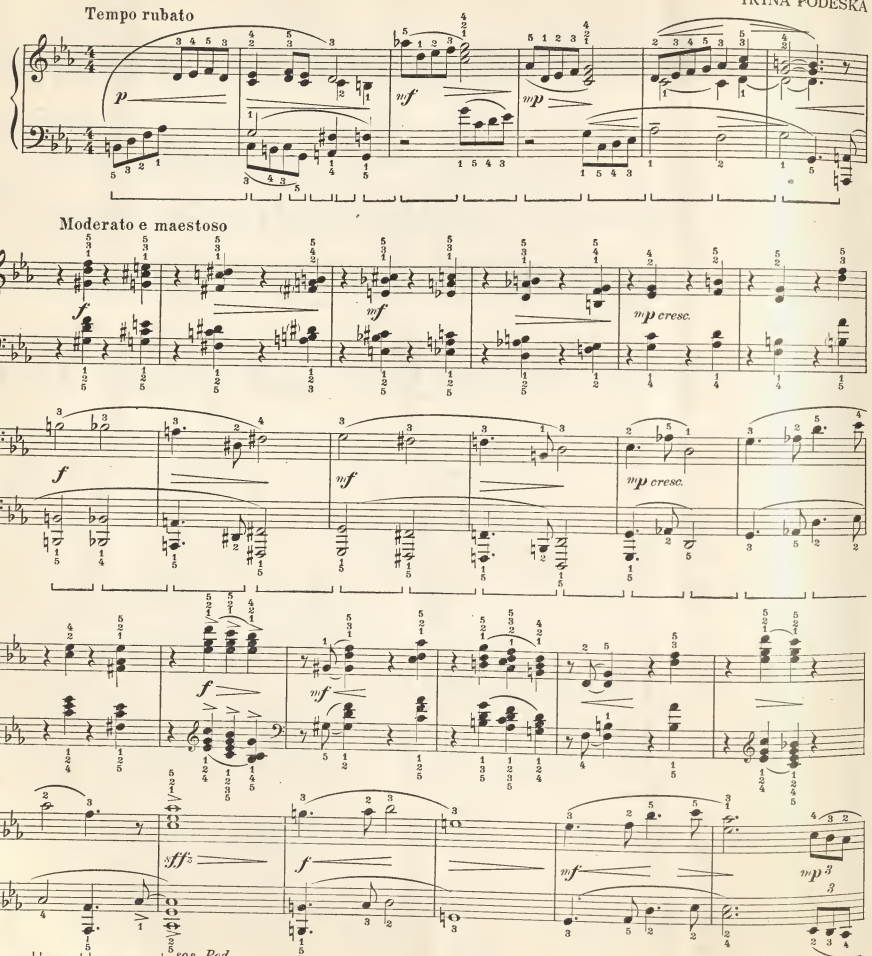
FRANK GREY

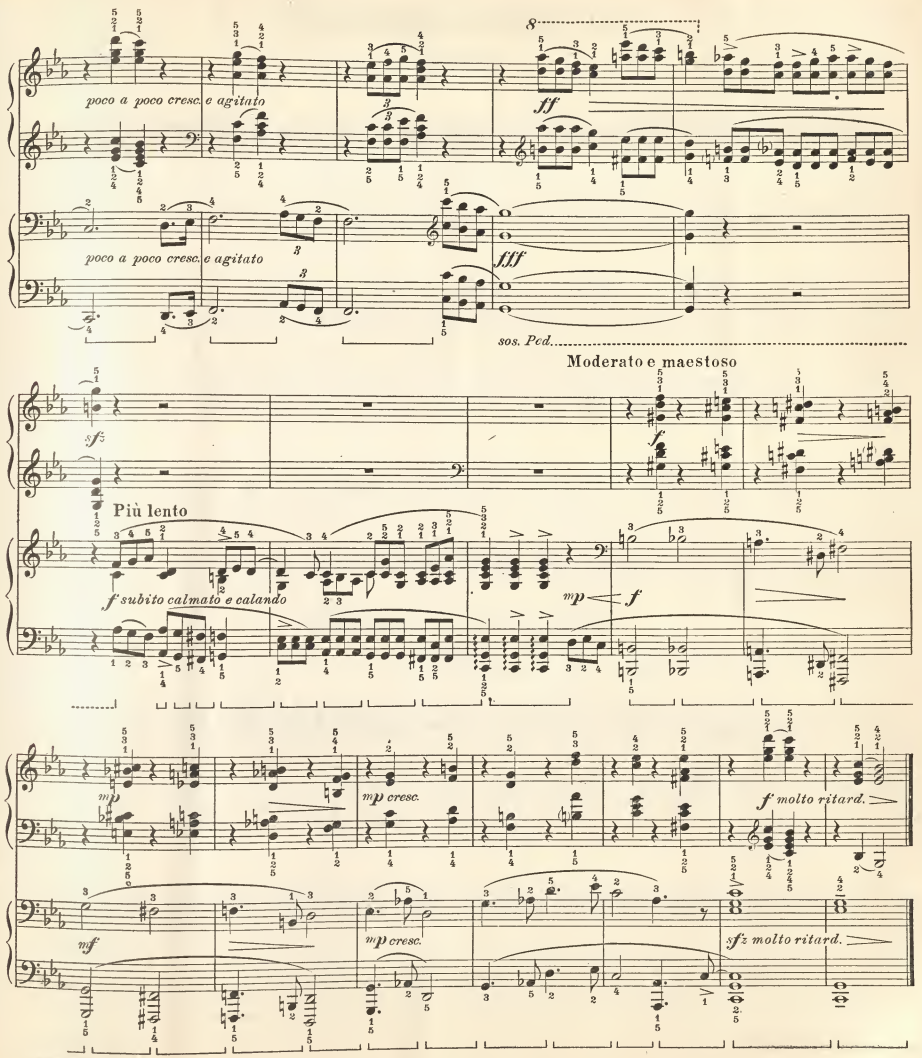


TO THE SURGING SEA

Pieces of this type are liked by pupils because of the striking opportunities in the maestoso passages. In playing these *forte*, give very careful attention to the pedal; otherwise a disagreeable blurring results. Grade 4.

IRINA PODESKA





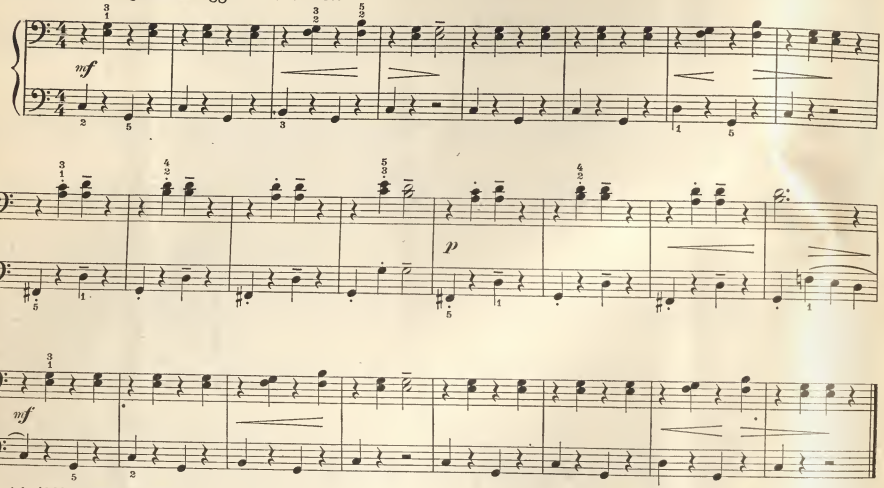
SOLDIERS ON PARADE

Hugh Arnold

SECONDO

LEWELLYN LLOYD
Arr. by Geoffrey Montrose

Poco allegretto e leggiero M. M. ♩= 120



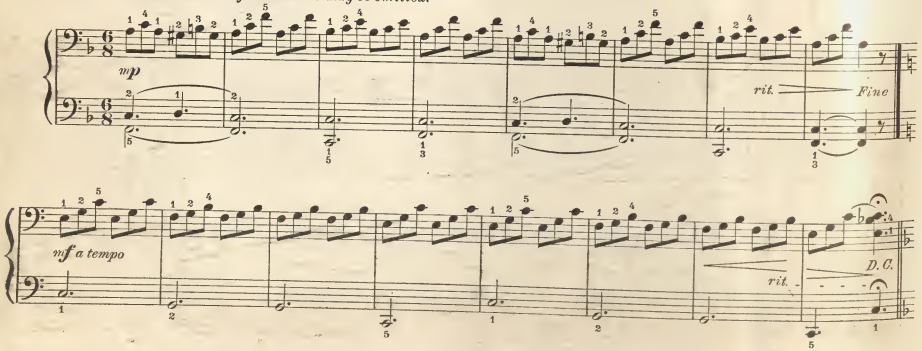
THE TOY SAILBOAT

Moderato M. M. ♩.= 144

The lower notes of all octaves may be omitted.

SECONDO

ELLA KETTERER



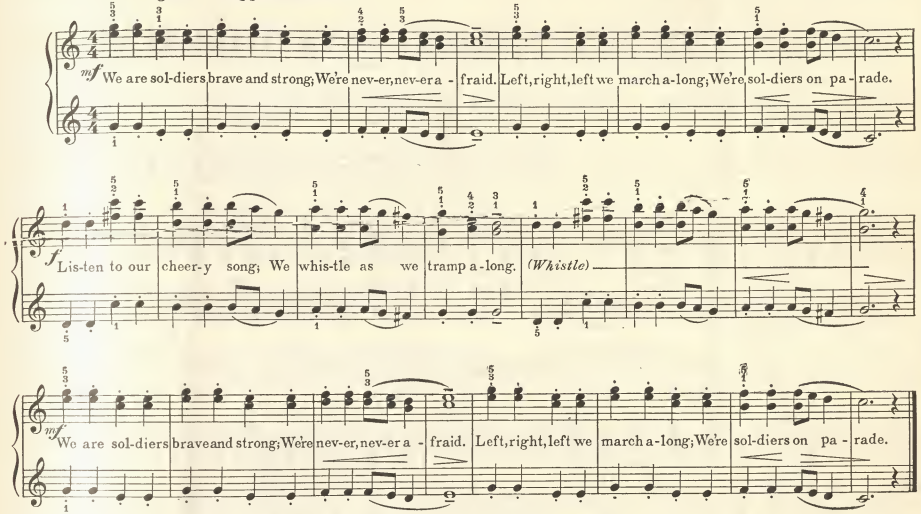
SOLDIERS ON PARADE

Hugh Arnold

PRIMO

LEWELLYN LLOYD
Arr. by Geoffrey Montrose

Poco allegretto e leggiero M. M. ♩= 120

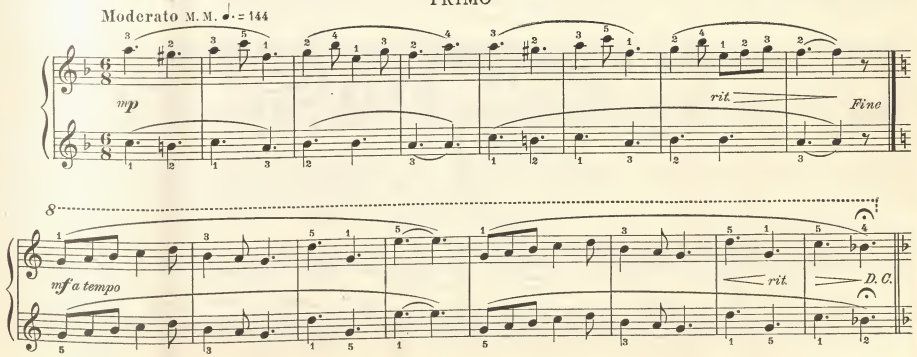


THE TOY SAILBOAT

Moderato M. M. ♩.= 144

PRIMO

ELLA KETTERER

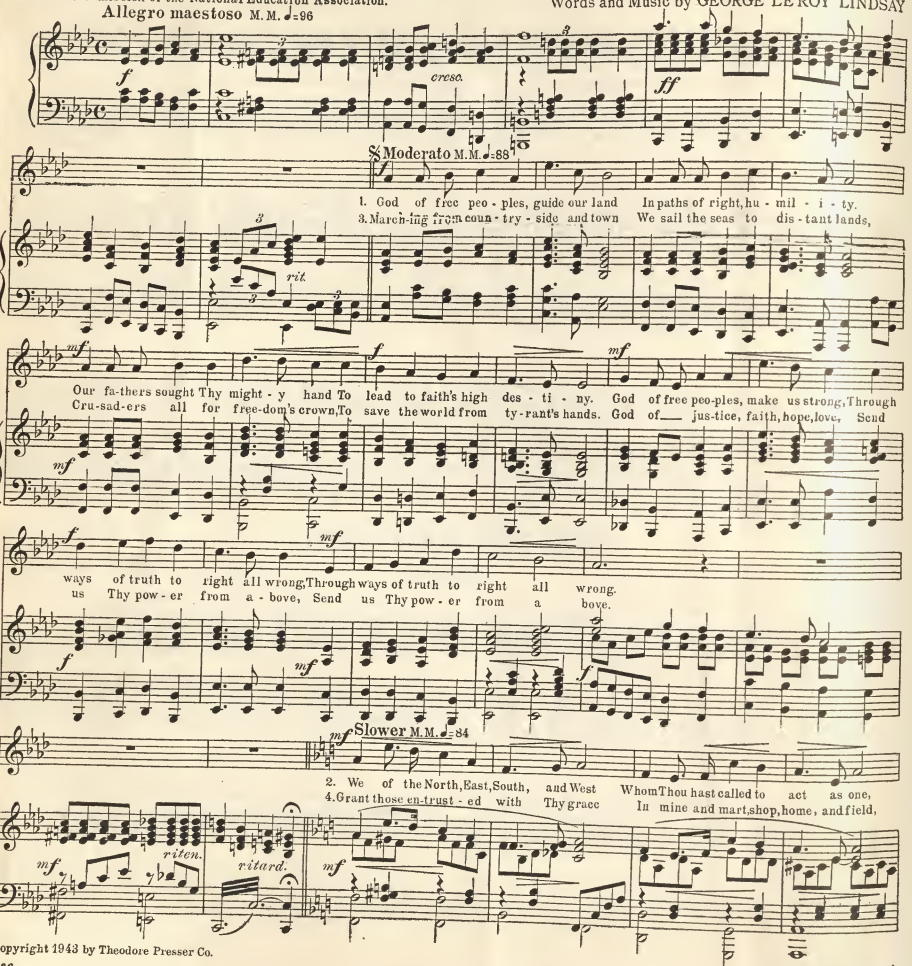


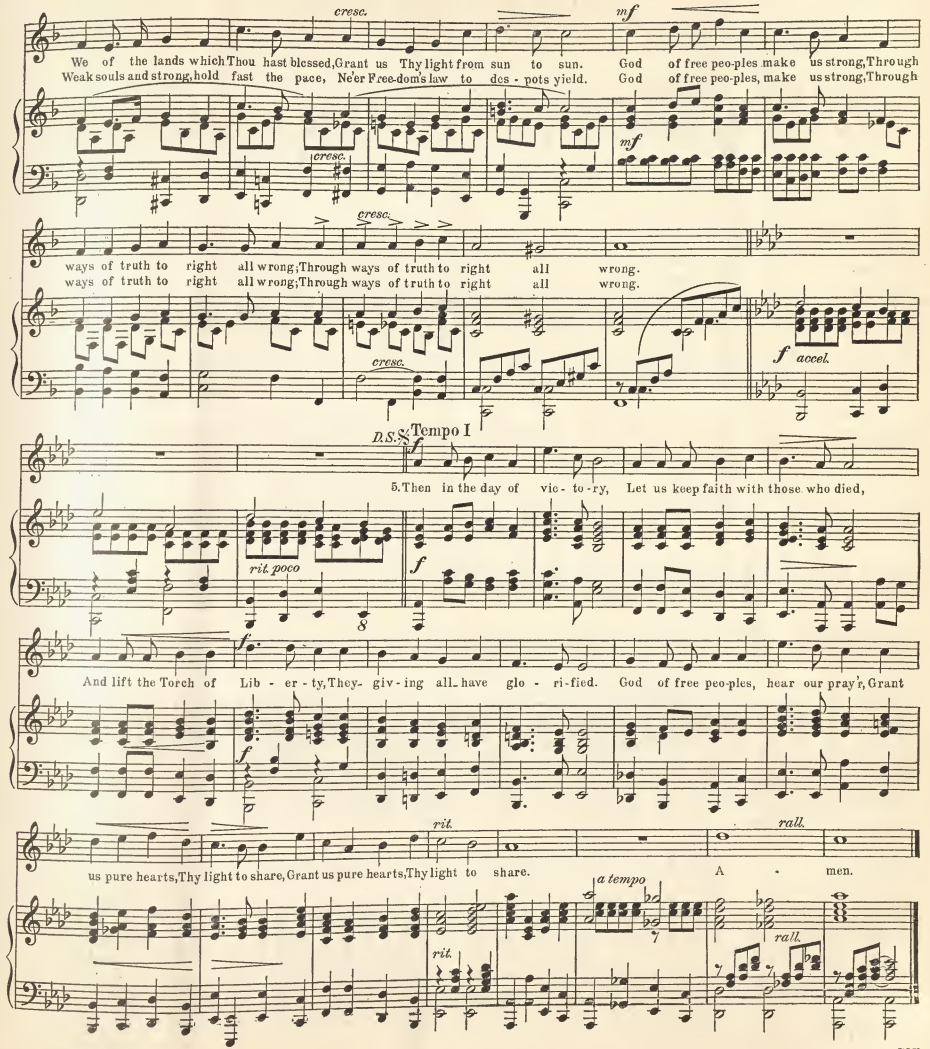
PROCESSIONAL

Solo or Unison Chorus

A stirring, patriotic hymn, the words of which were suggested by Rudyard Kipling's "Recessional." The author and composer, the late Dr. George L. Lindsay, was Director of Music of the Public School System of Philadelphia. The work is dedicated to "Education for Freedom" and the Educational Policies Commission of the National Education Association.

Words and Music by GEORGE LE ROY LINDSAY

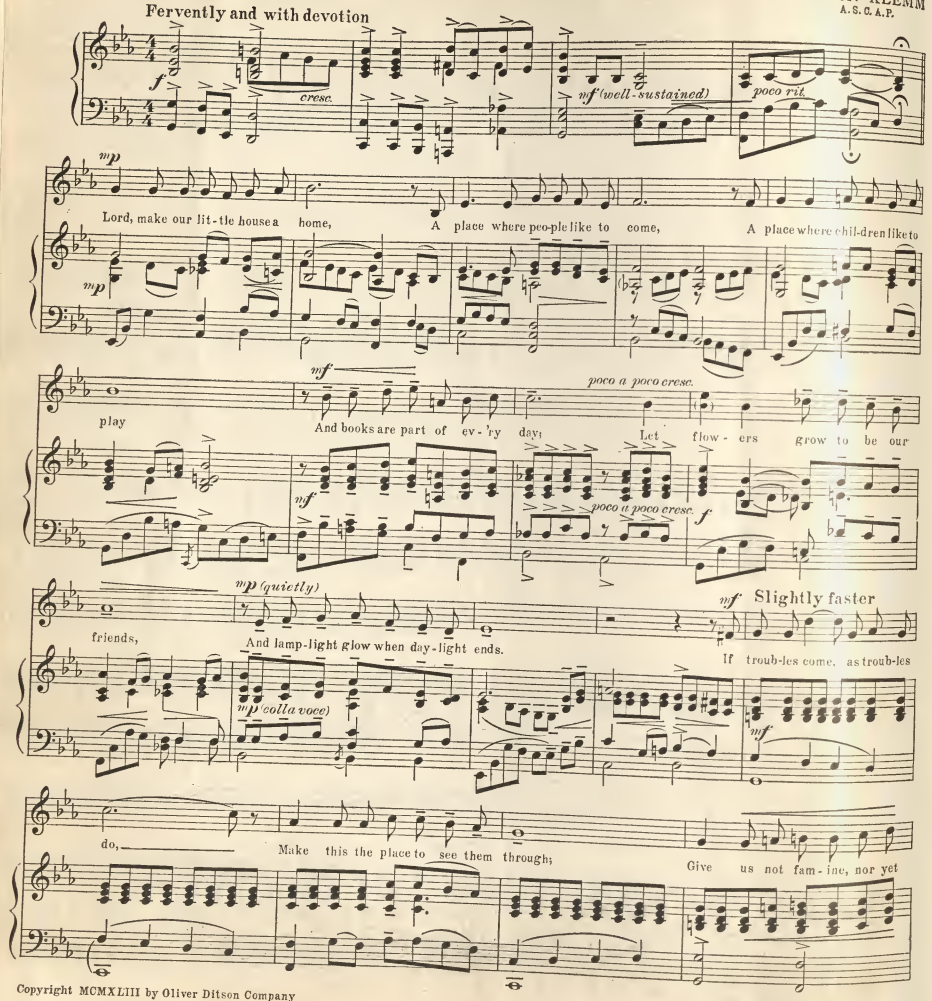


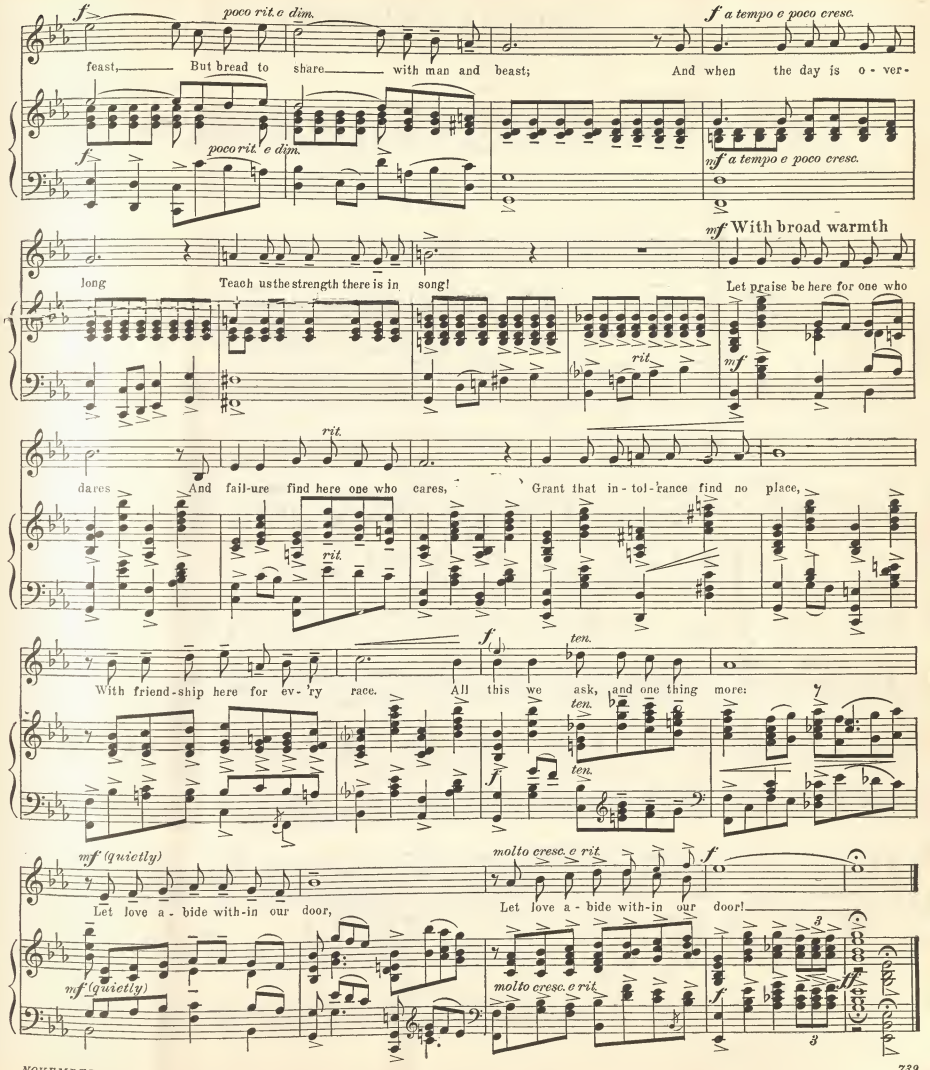


PRAYER FOR A HOME

Elizabeth Evelyn Moore
A.S.C.A.P.

GUSTAV KLEMM
A.S.C.A.P.





TWILIGHT MUSING

Prepare { Sw: Strings 8'
Gt: Chimes
Ped: Soft 16' and Sw. to Ped.

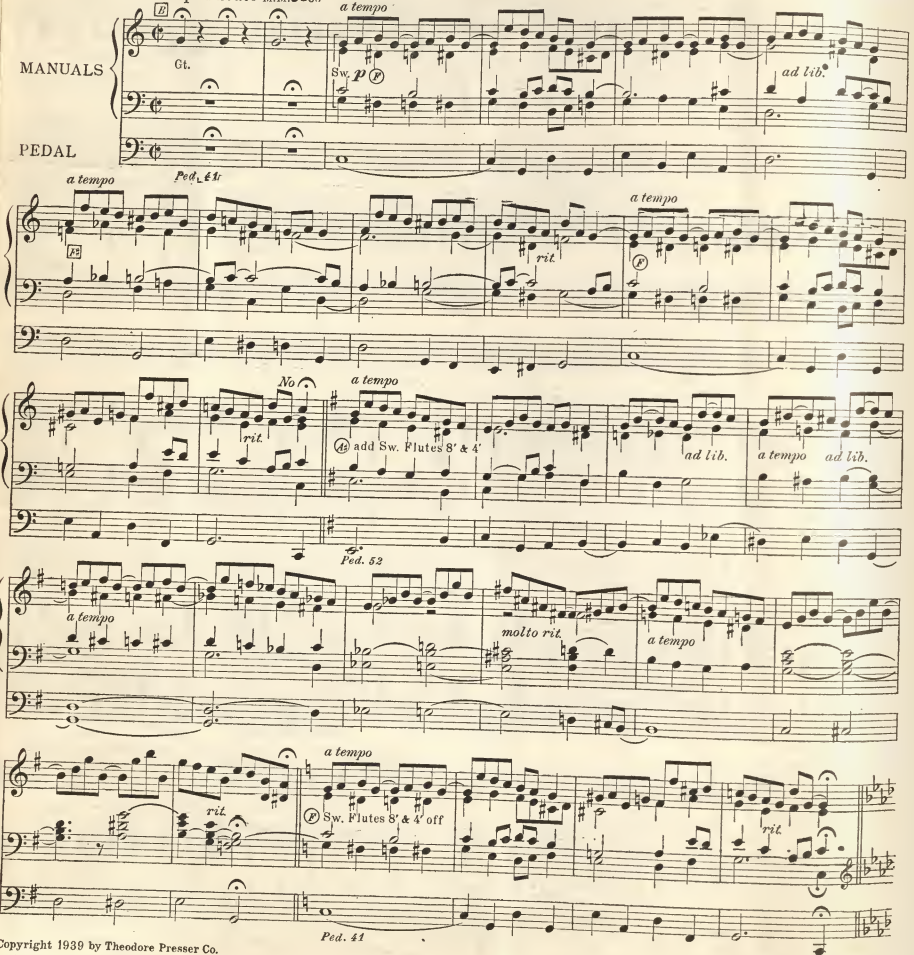
Hammond Organ Registration
(A) *(10) 00-4613-000*
(B) *(11) 00-4310-431*
(D) *(11) 04-8840-000*

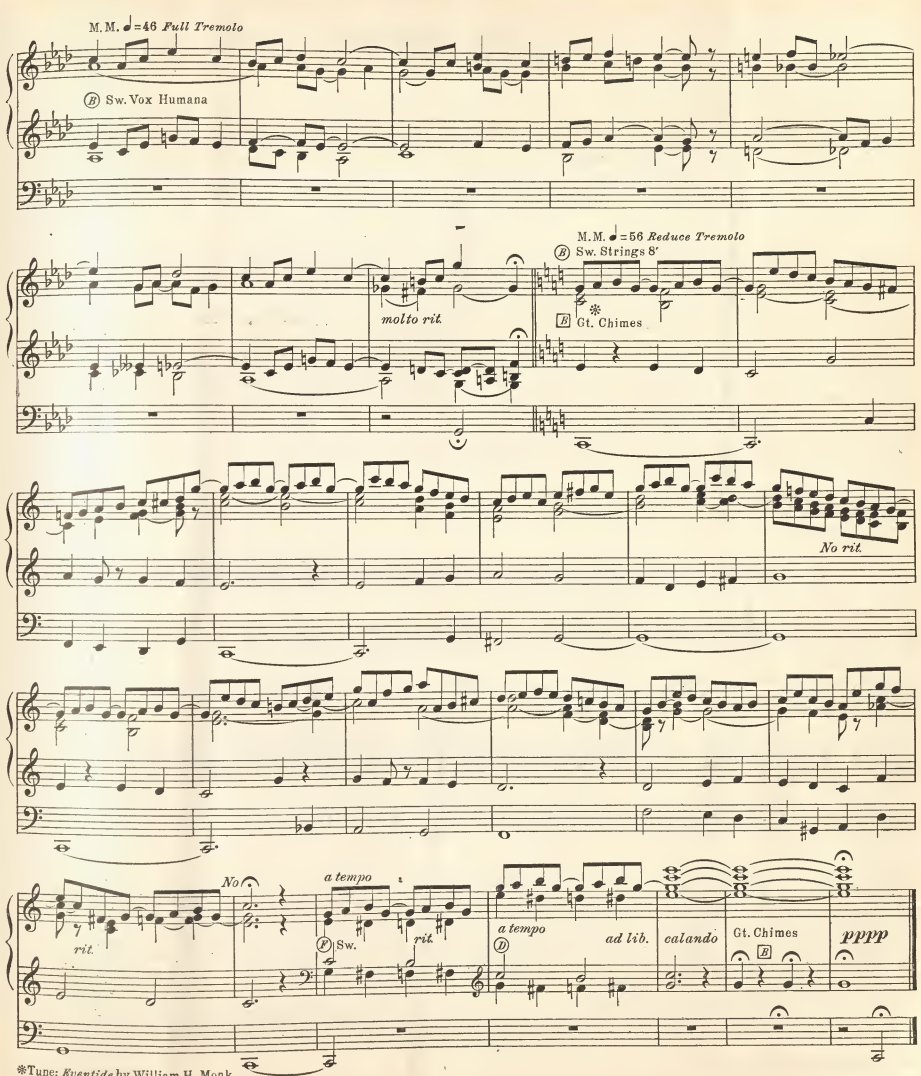
RALPH KINDER

Tempo rubato M.M. ♩=56

MANUALS

PEDAL





*Tune: *Eventide* by William H. Monk

TRIP LIGHTLY

For open strings, first and second fingers only.

CLARENCE M. COX

Moderato con grazia

VIOLIN

PIANO

p

L.H.

poco rit.

Fine

mp legato

mp

dim.

D. S.

LUCITA

SPANISH DOLL DANCE

Grade 2½.

Moderato (with strong accent) M. M. ♩ = 80

DOROTHY MILLER DUNLAP

mf

f

rall.

Fine

ff a tempo

Ped. simile

Ped. simile

dim. e rit.

ff a tempo

rall.

D. C.

Grade 1½.

LITTLE YELLOW BIRD

Moderato M. M. ♩=96

ROBERT NOLAN KERR

I found a lit - tle yel - low bird, He did - n't want to sing, He could - n't hop, he could-n't fly, Or an - y oth - er thing; I put him in a lit - tle box, And fed him ev - 'ry day, This morn - ing when I looked in - side, The bird had flown a - way!

rit.

Grade 2.

BROOMSTICK PARADE

Moderato M. M. ♩=120

HUGH ARNOLD

L. H. over R. H. *R. H.* *L. H.* *a tempo* *rit.* *rall.* *Fine*

mf *rall.* *D. C.*

Grade 2.

PUPPETS

Giocoso M. M. ♩= 144

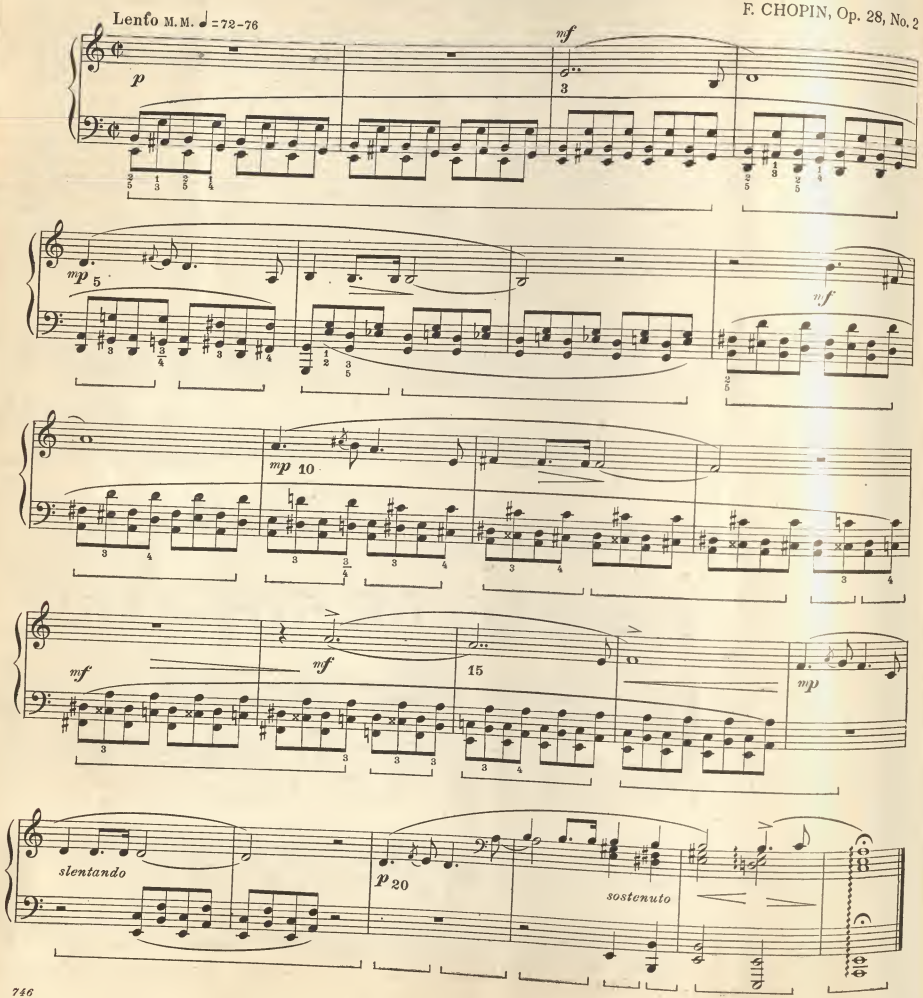
WILLIAM SCHER

R. H. *L. H.* *p* *f* *p* *f* (*p* on repeat) *pp*

PRELUDE

With lesson by Dr. Guy Maier on opposite page.

F. CHOPIN, Op. 28, No. 2



The Technic of the Month

Conducted by *Guy Maier*

Prelude in A Minor, Op. 28, No. 2.

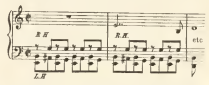
by Frédéric Chopin

HERE'S an effective trick to play on your musical friends, especially those who pride themselves on their ability to recognize the "style" of any great composer the moment they hear one of his compositions . . . Play this strange prelude to them without offering a hint concerning its origin. Then let them guess who wrote it. After a long pause, someone will hazard "Prokofieff" or "Stravinsky." Someone else will offer "Rachmaninoff" or "Scriabine." After much hemming and hawing they will finally confess themselves stumped. Then it's great fun seeing them squirm when you say "Chopin!"

Yes, for Chopin this second prelude is an astonishing and baffling piece. It has obfuscated every one of those "romantic" commentators on Chopin's music (led of course by the redoubtable Huneker) who for a hundred years have gone into transports of despair over it. They call it "shuddersome and sinister," "desperate and exasperating," and claim that in it are concentrated Chopin's "morbidity," his "aversion to life," all his "anti-pathetic qualities." They find in it also a "self-induced hypnosis" and a "mental and emotional atrophy." They even go so far as to brand the immortal Frédéric a "true lycanthrope," which, if you must know, is a demented man who imagines himself to be a wolf—in fact a werewolf! Poor Chopin!

One of the most famous "Chopinzees"—could it have been Vladimir de Pachmann?—described the mood of the prelude as "arriving home to your bleak, empty house after the funeral of your wife and ten children."

So, we are told, of depths and dregs of despair there is no end in this modest little composition. But whether or not Chopin intended to portray all the shattering tragedy read into it by the romantics, the fact remains that the piece is a bitter pill of powerful concentration. Regarding it unemotionally, the pianist finds it an effective study in dissonances, a fascinating example of the piece "without a key"—its tonality remains vague to the end—a curious exhibit in melodic expansion and contraction, and a good stretching exercise for the left hand. Small hands tackling the piece will probably have to divide the left hand part into two hands wherever practicable, somewhat like this:



At best it is almost impossible to play this left hand strictly *legato;* so to avoid tenseness I advise bringing the damper pedal to the rescue whenever necessary.

Note particularly the *Alla Breve* $\frac{2}{2}$ meter. With two gentle "swings" in every measure, Chopin eliminates the deadly, dragging, four-four tempo which, persisted in, ruins the continuity of the piece. Play the melody with exaggerated emphasis and with large, free arm movement. Each time it appears it must ring forth like a deep fateful pronouncement of impending doom. This bell-like sonority can be much enhanced by careful "echo" treatment of the repeated melody tones in Measures 6, 11, 18, and 21. The clouded, distantly jangling effect of the left hand is achieved by an occasional long-held damper pedal, as indicated.

Dragging the *tempo* is avoided by a gentle, full-arm stress of the left hand on first and third beats of the measure. . . . Hold the vitality of the tone right through to the dominant seventh chord in the second to last measure. Then roll the final A minor chord slowly, heavily, and ominously.

Bruckner's Advice

by Dr. George Berg

Many very great musicians when they have attempted to teach others have had great difficulty in devising methods of study. Even Rimsky-Korsakoff had to write his own book on harmony before he was able to teach the subject to his satisfaction. When Anton Bruckner closed one of his classes in composition at the Vienna Conservatory, he said, "Gentlemen, I have taught you how it is to be done. I, myself, do it differently."

Opportunities for the American Composer

(Continued from Page 720)

Strangely enough, it was this very success as a song-writer which did the most to hold me back when I endeavored to secure the performances of larger works. The first Major work I attempted was an American Indian opera in three acts, a pioneer effort. This was "Daoma," as yet unproduced, though an aria from it has won a prize. Mrs. Eberhart and I worked on it for six years. The story was furnished by Francis La Flesche, the Omaha Indian ethnologist. It contains many genuine American Indian tunes, some to be sung just as we received them from their primitive sources.

Because I was a successful song writer, a few unkind critics began to say that I was incapable of doing other forms of music. This naturally worked against me when the opera was submitted for production. "Daoma" was definitely turned down. The formal reason given was that racial subjects were not acceptable, though American subjects were welcome.

A New Era Begins

At the time of the last World War there was a patriotic revival during which people suddenly became conscious of the American composer and wanted to hear more of his music. People who formerly had ignored him, were now anxious to court him. Many of these, however, promptly forgot him after the war was over and returned to praising exclusively the music of foreigners. About this time Mr. Gatti-Casazza of the Metropolitan Opera House asked A. Walter Kramer if he knew of any American opera they could produce. Mr. Kramer wired me and, fortunately, Mrs. Eberhart and I had just completed what was intended to be a chamber opera. This was, in a sense, an echo from the past, for in our first "ice-breaking" song, *The Tryst* (which was based on an Indian and Western idea) the malden's name was *Shanewis*. When we wrote our opera we decided to name the heroine *Shanewis*. It was an auspicious name, for to our immense surprise, the Metropolitan accepted the opera. It was produced in 1918 with the American cast on which I had insisted. The audience gave it a fine reception and critics were enthusiastic. There were more than a score of curtain calls.

About 1914 I wrote my first chamber music: a "Trio in D Major." I claim that the third movement, in which I used idealized ragtime, was the first inclusion of such rhythms into American chamber music. From then on I wrote a great deal of chamber and orchestral music.

You ask whether conditions have changed for the American composer since I began to write. I find that I still have the same things to contend with. By that I mean that almost every American composer still has to fight to get his better works before the public. Foreign conductors, though rapidly becoming more tolerant, are still not too inclined to give us more than sporadic hearings. The situation is improving, for many conductors are adopting the healthy plan of presenting at least one American work on every program. I also boldly make the statement that our fine American conductors could do more to champion American music. It is true that they have done a great deal, yet I think they too should insist upon playing one native work on every concert. A policy of this sort, consistently followed, would react in their favor as well as in ours.

As for the concert halls, most American and European (adopted-American) artists are still not very enterprising about putting new American things into their programs. Either through indifference or lethargy or lack of courage they pass them by and "cannot seem to find," as they say "good enough American things." That is a ridiculous statement, for there are plenty of splendid American things published and waiting to be bought and used. If, as they sometimes declare, there are no orchestrations available so that these American songs, ballads, and art-songs can be sung more over the radio in place of the usual arias from foreign operas, why cannot publishers and radio stations have orchestrations made? They do it for other compositions.

Music teachers (those who teach in public schools as well as those who teach privately) have also an important part to play. If American money is to be spent on lessons, concerts, buying sheet music for study purposes, let it be spent, in large measure, on American music. Let our children grow up with a full knowledge of their own heritage.

During the past ten years composers in America have become a little more aware of their surroundings and have been trying hard to bring a refreshing aspect to our music. Among the more modern writers there is a tendency to avoid native characteristics and to write in what may be termed a universal style. I have always held, even when I advocated the use of American folk material as the only true American music (a theory I do not now hold), that it is best not to write too consciously in that idiom. By that I mean that composers should express themselves sincerely in an idiom best suited to their particular talents. And if any American spirit permeates their work, let it come unconsciously and not consciously. In that way the idea of universal appeal may become more potent. Audiences are not too interested in analyzing what they hear; they simply want it to have the necessary appeal as *music*.

Now I have no regular hours for composing. I feel that a composer has a duty to his correspondents and that he owes them the courtesy of a personal reply, so I try to take care of business and personal mail myself. This sometimes occupies so much time as to interfere with all creative urge. But if I plan well I find plenty of time for creative work, though I never have any set rules. Sometimes I start work in the morning, and sometimes after my office work is finished. Once in a while I work into the night, though I consider night work physically wearing for creative artists. I work both at the piano and away from it. Usually I get ideas at the piano even for symphonic works, and sketch them on from four to eight staves, later scoring from those sketches with a board on my lap, outdoors when the weather permits. For example, I did all the scoring of my first symphony. "Pennsylvania" (conceived and put down first on the Island of St. Croix in the Virgin Islands, West Indies) at the MacDowell Colony. At times I worked in the quiet studio on a table away from any piano, or else out in the little fenced-in yard under a pine tree on the Colony grounds.

The Voice Teacher and the Speaking Voice

(Continued from Page 713)

the tone will begin to be heard as that coming from a paper placed over a comb through which we speak or sing.

Project II. To cause the front head section of the head "wave" to vibrate.

Exercise: With some strength of articulation say "kee"-"nee" or "ge"-"nay." Use the same pitch employed in the previous exercise. Continue until you feel much vibration in the front head. Nasality, "snuffling," and over-brittleness are met by greater emphasis on the mouth "wave," including a slightly lowered jaw that owns no tightness.

Project III. To employ the front mouth in the mouth "wave."

Exercise: Starting with the mouth closed, drop the jaw naturally. With two fingers, push inward slightly the side edges of the lips. Now say "wah," "woh," "wooh."

Exercise: Repeat the exercise just given with "lah" - "lay" - "lee" - "loh" - "looh." This exercise is a vowel strengthener. Do not funnel or over-protrude the lips. Beware of "hooty" tone.

Project IV. To employ the back mouth, or throat, in the mouth "wave."

Exercise: Associating the sensations found from articulating the phonetics given as "kee" - "nee" - "wah," add to them the sensation produced by articulating "ah," thinking meanwhile of the back mouth as associated with the other anatomical regions. The particularized throat can with the beginner promote throatiness. Read poetry and Shakespeare aloud, employing the aid of emotion, the physiological expression of which begins at the diaphragm. Or speak as though you were an Italian, who employs an open throat and an expansive vowel, such words as "Italia," "Sardinia," "Roma." (The natural state of the throat appears to be that of tending toward closure, probably Nature's provision for keeping out foreign substances from the lungs, especially during the hours of sleep.) We must expand the walls of the mouth "tube" slightly just as we inflate the inner tube of an automobile. This is necessary if the sound issuing through the mouth "wave" is to contact these walls to secure that adequate degree of mellowness which offsets the brittle quality of the head "wave" so that the two inclusive qualities of tone combined will be heard in their correct proportion—a proportion that is probably mathematical and which should be the goal of every singer and speaker who aspires to maximum beauty of production.

Project V. To secure the full, organic tone.

Exercise: Say "kee"-"nee"-"wan"-"ah," each time allowing the mind to attend specifically to the anatomical region peculiarly aroused by each phonetic. ("Ah," as explained, must not be too much mentally particularized in the back mouth in disassociation from the other regions.) Now pause. During this pause think of all the anatomical regions as four compartments or rooms whose characteristic sounds in their full sum phonated together as one unit or totality give a correlated, coördinated, organic tone that is complete, adequate, perfectly balanced, and beautiful. Now with clear enunciation say "ah" or "oh" or "ay" with the intention of fulfilling these requirements. Success means the realization of the two "waves" in correct proportion. If you succeed, you are ready to proceed with words, phrases, sentences, and the several qualities of speech used in interpretation such as the oral, normal, and orotund qualities. When the trained ear of the teacher has become accustomed to the tone characteristic of each region, he is then able to hear any such characteristic outstand or, what is harder, detect its absence or diminished functioning. In other words, maximum voice is analogous to the coöperative action of the cylinders of an automobile. If one or more cylinders are inactive or only partly active, the burden falls on the other cylinders so that speed, ease, and power are not fully realized. And, as we attend to the

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VOICE QUESTIONS

Answered by DR. NICHOLAS DOUTY

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Charts of the Resonance Chambers

Q. In THE ETUDE for October, 1940, Jussi Bjoerling made the statement that to facilitate the proper resonating of the breath, the student should study charts that show exactly how the air passes into the chambers of resonance. Please tell me where I can find such charts.

2. In singing a succession of fast, staccato notes should one take a short breath before each note?—R. J.

A. Many singing books contain charts which purport to show the shape of the bones and cavities of the head and face. You might look at the plates in Froschowski's "Singing School." However, if you are really serious in your desire to thoroughly understand this subject, borrow a human skull from a medical school, and study it for an hour or two. Examine its structure carefully. Put your fingers into the various cavities and also touch the delicate, bony structures in and about the nose. You will see for yourself how marvelously it has been formed by nature for the purposes of resonance. By this method you will learn more about the resonance of the bones and cavities in an hour, than you will by looking at charts for months.

2. When singing fast, staccato passages it is quite impossible to take a breath before each tone. You will not have time enough. The staccato is produced by closing and opening the glottis rapidly. Do not use too strong a pressure of breath. The quick but gentle motions of the breathing muscles can be easily felt by placing the hand upon the upper abdomen.

Song Songs by Handel

Q. When I sing I use the following arias in church: Rejoice Greatly O Daughter of Zion from "The Messiah" and O Had I Jubal's Lyre from "Joshua"?

2. Send me, please, a list of German-English sacred songs for high voice.—V. G.

A. Both the songs you mention are from oratorios and so may be sung during church services. In spite of its coloratura character, Rejoice Greatly from "The Messiah" is distinctly religious in feeling. It is usually sung around the Christmas holidays, but there is no reason why it could not be sung at other seasons. O Had I Jubal's Lyre is another song that requires a clear coloratura soprano voice to do it justice. Many famous singers use it in concert because of its beauty and its brilliant, rather showy, character. Even though it is taken from an oratorio, it is not distinctly religious. If you wish to use it in church it would be wise to consult the minister to find out if it fits in with his sermon.

2. A list of sacred songs with both German and English words would be too long to publish here. We would suggest *Alleluia* by Hummel, *Miriam's Song of Triumph* by Reinecke, *My Heart ever Faithful* by Bach, *Sighing, Weeping* by the same composer, and *Maria's Wiegenlied* by Max Reger.

Christmas Songs for a Concert Preceding a Midnight Mass

Q. I have been asked to sing a Christmas song in a concert preceding a Midnight Mass in a Catholic Church. My range is from Middle-C to A two octaves above, and my sweetest tones are from Middle-C to F above. Please suggest several songs which are not too difficult. I have heard that singing in Latin is preferred, but that English is permissible. —P. D. V.

A. There are many beautiful songs usually included in the ritual of the Catholic Church, such as *Ave Maria*, especially the setting by Bach-Gounod, *Veni Creator* settings by several composers, and *Panis Angelicus* in César Franck's lovely setting. It might be unwise to sing any songs in the concert preceding the Midnight Mass without consulting the rector of the church, who would be pleased, we feel sure, to give you advice and help.

The Singer Who Tires Easily

Q. I am fifteen, have studied the piano for some time and I have started studying French. Some day I want to become a good singer. Should I start now?

2. After I sing for a while I am all tired out and out of breath. What is the cause?

3. Has olive oil and cod liver oil anything to do with the voice?

4. I go to school every day except Saturday and I work on Saturday and Sunday. Therefore, as I study piano and French, I have little time to take a singing lesson every week. Would it be all right to take one every two weeks, or should I wait?—H. S.

A. As we have pointed out so often in these columns, only an unusually strong and well-developed girl is able to stand intensive singing lessons at your age. You should start studying if you can, but you and your teacher should be willing to take things easy for a year or two.

2 and 3. The fact that you have been recommended to take olive oil and cod-liver oil seems to indicate that you are rather slender and not very robust. Naturally you tire easily when you sing and soon get "out of breath." It seems to us that you should consult your family physician, and have him explain carefully just how you should live to gain weight, strength and endurance, so that you may go on successfully with your chosen work. He should also indicate for you a diet rich in vitamins.

4. You have outlined a tremendously difficult schedule for a young girl, and if you are not careful your health may give way under it. It is all right to be ambitious, but you must be reasonable as well. Can you not find someone in your town to aid you, either a person or an institution? Certainly one lesson every two weeks is better than none, but not nearly as good as two lessons each week. You are very brave, and we wish you every good luck.

The Modern Organ in the Music World

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problem and the silly extremes to which we go, we must look at the classical and romantic orchestra.

II. Organ and Orchestra React on Each Other

Bach's classical organ was incapable of dynamic expression because his orchestra also was like that. The *concerto grosso* of the early eighteenth century was for two groups of players comparable to two manuals on an organ. The dynamic effects were in opposition, echo effects, and *tuttis*.

The orchestral crescendo and the organ swell-box were invented about the same time. So, when the orchestra came to be a much more sensative medium, in the late eighteenth century, the masters, such as Haydn and Mozart, found it much more exciting than the organ. One easy lesson in music history is to associate the early 1700's with the organs, choruses, and non-dynamic orchestras of Bach and Handel; the late 1700's with the singers and singing orchestras of Gluck, Haydn and Mozart (usually *without* organ). Gluck and Haydn wrote no organ music; Mozart wrote organ solos only for a mechanical instrument.

In the nineteenth century, the organ came back in a *big* way. Everything got bigger. The orchestra "grew" enormously, reinforced by the brass band, and the organ did likewise. Organs blown by machinery had big pipes up to 64-foot length, and heavy reeds. The organ became to the average concert-goer what the symphony orchestra is today. Band concerts were common, but very few people heard symphony orchestras. William T. Best (1826-1897) and his disciples, such as Edwin H. Lemare, probably did more than the orchestral conductors themselves to familiarize the public with orchestral music, through their transcriptions. These transcriptions are unnecessary now, but they performed a great service then. I myself never heard the music of "Tristan and Isolde" until my twenties, when Lemare played *The Prelude and Love-Death* at an organists' convention in Asbury Park, New Jersey! But that gave a greater thrill then than the best phonograph record of an orchestra gives now.

Today the tables are turned. The symphony has become so common and so magnificent that some of our high school orchestras play better than most European orchestras did in the 1800's, when great symphonies were written. To hear Bach's organ music, people now listen to transcriptions for orchestra, with gorgeous improvements (?) by Stokowski, Schönberg, and others. The organ, in attempting vainly to compete with the orchestra, has lost out, and millions have lost sight of its real virtues and potentialities. Musical snobs, on one hand, extol the classical organ, saying, as one did recently, "Thank goodness, there isn't one thing in my organ which the public will like." On the other hand, ignorant Musikanten and emotional debauchees who find no expression unless dynamics are exaggerated, make the organ a sobbing monstrosity.

The same strange extremes are found in the modern orchestra—on one hand the neo-classical, "mechanistic" orchestra of Stravinsky and his kind; on the other hand, the sobbing dance orchestras and wailing crooners that imitate the old movie organ, and vice versa. Hard, uncompromising dissonance in modern music is a reaction against the lush, rich sweetness of late nineteenth-century romanticism. This romanticism came to a climax in Tschaikowsky's last symphonic movement, *The Finale* of his "Sixth (Pathétique) Symphony" is a wail of despair which has been transcribed very successfully for the romantic organ. The *Adagio lamentoso* is a great favorite still with pessimistic music lovers who take their pleasures sadly; and the gloom of such music is heard in our "popular" music as it never was in the Gay 'Nineties.

The romantic organ is practically the only one we hear on the radio today. While the music for our films is no longer organ music, but that of the world's finest orchestras, the radio stations seem to be getting on with old sob-boxes that were thrown out of the movies years ago. The electronic organ is used, not for its potentialities in precise, classical phrasing, but in tremulous imitation of the super-romantic. Lately it seems to be reserved for spine-chilling effects on horror programs.

III. Is the Organ a Musical Instrument?

If the organ is ever to regain its position of leadership as a musical instrument, we must see to it that a healthy balance is restored, that classical and romantic elements are both necessary ingredients, and that the organ tries neither to imitate nor to avoid the orchestra and the human voice.

The so-called classical organ, of the Renaissance and Baroque periods, was always being used with orchestral instruments and voices. Even the impressive volumes of organ solos written by Bach and composers before him must not blind us to the fact that the role of the organ was most often that of a leader, a supporter, or of a "filler-in." The criterion for "beautiful" organ-tone and for effective playing was for centuries, therefore, the ability of organs and organists to be "good mixers."

This important historical fact is well-nigh forgotten today in churches where the a cappella choir gets along without the organ, and where the congregation gets by without singing. A few churches maintain the folk-spirit by having orchestral instruments with choir, organ, and congregation. As a rule the last three do not welcome the orchestra, and very few architects have made any place for it in the organ gallery. The war is changing this, however. On one hand, men and women in the service all over the world are learning to sing with and welcome whatever accompaniments they can get, from an ocarina to a military band or dance orchestra. On the other hand, here at home many an organist and director may find it advisable to bring in a violoncello or clarinet, or even a sax, to replace the tenor who was drafted last week. All signs point, also, to a great revival of congregational singing. The organ and the organist must then be ready to support that singing and thereby perform the main function for which they are needed. It's high time that the organ condescended to "Meet the People."

Ten Tips for Beginning Organists

by Mary Deyo

"KEEPING CALM" and "remembering everything" are harder jobs for the beginning church organist than the actual playing. Perhaps some of the following tips, tested by two years' experience, will help other beginners attain that combination of poise and alertness which is the hallmark of the good organist.

1. *Take plenty of time for your preparations.* Hurry only aids forgetting. Be at church at least fifteen minutes before you are to start playing. A quarter of an hour should be ample time to take care of any last-minute changes, put on your robe and shoes, and arrange your music. After your music is in order on rack and bench, stops are set, and you are ready to play, take two or three slow, deep breaths. This little trick will leave you relaxed and alert for the service to follow.

2. *Don't use too heavy pedal stops.* Nervousness in the young organist usually settles in the feet. If your

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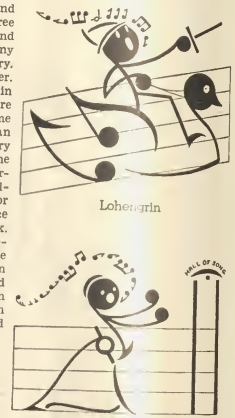
Notographs of Wagner Operas

Some Notable Characters from Wagner's Imagination as seen by Harvey Peake



Organ and Choir Questions

Answered by HENRY S. FRY, Mus. Doc.

Ex-Dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published. Naturally, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various instruments.

Q. In a recent issue of THE ETUDE *I saw a question concerning the construction of an organ. Can you give me an estimate of how much such construction would cost? Is it possible to add stops, pedals, and an additional manual to an old parlor organ, blown by foot treadles? Can you give me an estimate as to the cost of a used two-manual organ? Would it be wise to take piano lessons followed by organ lessons, or begin with the organ at once? I cannot read music, but can play a few hymns on the parlor organ by ear. How long will it take to learn to play the organ?*—J. G.

A. The cost of construction of an organ would depend on the specification, builder selected, and so forth. It might be possible to make the additions you indicate, but we would not recommend the idea as a practical one. Assuming that you are interested in two-manual and pedal used reed organs, we are sending you by mail a list of persons having such instruments for sale. You might communicate with them, making inquiry as to price, condition of instrument, and so forth. We recommend your acquiring the necessary technic and reading ability by piano study, previous to organ study.

Q. We are considering changing the position of the organ console and electrifying the action. It is also possible that we may rebuild the instrument somewhat. The enclosed plan has been submitted, but no estimate of the cost has been made. Will you please state whether you consider the proposed changes advisable, and what the approximate cost should be?—A. G. M.

A. As a rule, we do not approve of electrifying an old action and suggest that you consider a new organ, using satisfactory pipes, case work and so forth, from your present instrument. We make th.. following suggestions on the revised specification you send: in the Great organ a soft 16' stop (Dulciana or Gemshorn) instead of one of the two 8' Open Diapasons suggested, which could also be borrowed as a soft 16' stop in the Pedal department. We suggest retaining the Octave Quint. The Great organ would be more flexible if enclosed. In the Swell organ we suggest including a Mixture and a bright Cornopean. In the Pedal organ we suggest the borrowing of the Great organ Gamba (to provide a stop of that color for the pedals) and the borrowing from the Great organ of the soft 16' stop if included as we suggest. The addition of the couplers included in the specification indicates the necessity for larger wind supply, as the original specification includes only three couplers. You might request prices from the builders.

Q. When should the organist of a church begin to play the prelude; at the time the service is scheduled to begin or before that time and brought to a close so that the service may begin at the appointed time? We have a bell that tolls for five minutes previous to the service. I feel that the prelude is part of the service and should be played after the bell stops ringing. What are the requirements for Associate membership in The American Guild of Organists?—B.

A. The time for the playing of the prelude is dependent on the arrangement and desires of the church being served. However, we do not feel that the ringing of the church bell and the playing of the organ prelude should be going on at the same time. One or the other should be omitted. At St. Clement's Church, Philadelphia (where the editor was organist for many years), the prelude is supposed to be finished so that the choir may start the procession at service time. Associates of The American Guild of Organists are first elected as Colleagues and take the necessary Associate examination at any subsequent examination time. Examination requirements for the current year may be had by addressing the Dean of your nearest local Chapter, or by addressing The American Guild of Organists headquarters, Room 3405, International Building, Rockefeller Center, 630 Fifth Avenue, New York City. Examinations are usually held in May.

Q. Enclosed find specification of unit organ to which I have access. I am unable to have an organ teacher, so when the organ did not respond properly I just supposed it was my fault. The organist of the church has quit playing hymns on the organ for congregational singing, as she says she cannot get any volume. I notice that if I do not press the pedal note just an instant before pressing the manual keys that the pedal note will not sound. Also if I am playing on the full Great organ and do not take the stops off I cannot receive satisfaction on Swell organ or vice versa. I received a surprise while experimenting to see whether I could play hymns on the manuals without pedals. I could not receive satisfaction with full organ, and upon releasing a few of the stops played louder with only Bourdon 16' Quintadena and Stopped Flute stops on. Also while playing with Pedal and full Great, upon placing my hands on Swell manual received a lighter volume without any stops on the Swell manual. I took off stops on the Great and could receive tone. In playing an arrangement of America I have chords for both hands—quarter length with passages in the pedal of eighth notes, and unless I play the hand parts as eighth notes with a rest in between, the pedal notes will not sound. Will you please send me a registration for the organ number, My Faith Looks Up to Thee, *and for* Carillon du Soir by Duddy?—G. M. S.

A. We are not surprised that the organist of the church cannot get volume from the instrument when we examine the specification you send. There is no Open Diapason included. the instrument being a three-stop unit—Stopped Flute, Dulciana and Salicional. There is no remedy for this condition in the specification enclosed. We suggest that you write the builders of the organ, stating the other conditions you name. It may be that you are getting the effects of the duplexing, and are not realizing it, and that you have the Crescendo pedal in operation. The pedal stops with the exception of the 16' appear in the manuals; consequently, if drawn on the manuals in use, unless different notes are played, the pedals will simply duplicate the notes played by the hands. We suggest the following registration for *My Faith Looks Up to Thee* arrangement by Thompson, which we presume is the arrangement you desire to register: Since you have no Chimes you can treat the first part as the solo—using the Oboe stop for that purpose (synthetic stop in your organ) playing the accompaniment on the Great 4' Flute. For the next section use Swell Stopped Flute for the right-hand part, with accompaniment on the Great Dulciana. For the Chimes passage on the second page play the notes on the Swell organ (or omit them). For the Duddy *Carillon du Soir* we suggest the following registration: the "Chimes" section at the opening can be played on the Swell Stopped Flute. The second section can be played on the Swell Viola and Tremolo (right hand) and Flute 4' on the Great (left hand). In the pedal department use the only 16' stop appearing in that department. For the first four measures of the *Moderato* movement, we suggest Swell Stopped Flute for the left-hand part and Great Salicional and Flute 4' for the right-hand part. Beginning with the fifth measure both hands will be played on the Swell Stopped Flute. Ignore the direction "coupler off" at the beginning of the *Moderato*, since your only 16' pedal stop, consisting of reeds, will be enough without the Swell to Pedal coupler suggested at the beginning of the piece. Use the same registration for the section marked Tempo I that was used for the second section—namely right hand on Swell Viola and left hand on Great 4' Flute. For the "Chimes" section at the close use the same registration as suggested for the opening section.

Symphonies of Smiles

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over the wheel in a child's seashore toy, the mystery might have been solved years ago.

When atoms, molecules, or electrons are put into motion, power is created; and that power when controlled and directed to some useful purpose by man, may be used to the advantage of everyone. Music likewise sets free, through its vibrations, a marvelous, intangible kind of vibratory current which may have almost miraculous results upon the human soul in the physical body. Plato must have had this in mind when he wrote in his "Republic," "The man who has music in his soul will be most in love with the loveliest in life." You who are engaged in music study, music making, and music teaching are concerned with one of the most beneficent things in existence and may well be proud of your labors. To make people happy through laughter and song is a great privilege and a rare gift. Perhaps that is the reason why Gracie Fields, an international blessing in these times, is one of the highest paid artists in the world. Well does she earn it, because she creates both music and laughter.

Electronics are certain to play an ever-increasing part in the development of music in the future. Through them, sound may be amplified via the radio, the talking machine, the telephone, the sound track, and the movies, so that it is now possible to magnify the beat of the heart until it sounds like thunder. In this strange day in human history, physicists tell us that vibrations reach out into the ether and extend to unknown distances. It is conceivably possible that our climate and we ourselves are now being affected in some manner by the explosions of tons of T.N.T. in the Mediterranean, in Burma, and in the Aleutians. Electronically amplified, these vibrations laugh at distance and obstructions. They pour through brick, stone, and steel as water pours through a sieve. The noted electrical engineer, David Grimes,* Vice-President of the Philco Radio and Television Corporation, recently made clear to a company of Philadelphia business men some of the wonders of electrons, including Radar, which is now having a startling determinative effect upon our military victories. He noted that these modern revelations of science were the development of many minds, but all depended upon the invention of the three-electrode radio tube by Dr. Lee De Forest, which made him one of the greatest figures in the history of the human race. Dr. De Forest was born at Council Bluffs, Iowa, in 1873. He was graduated from the Sheffield Scientific School at Yale in 1896. Of his three hundred and more inventions, the De Forest Tube has revolutionized modern life and has had a vast influence upon the dissemination of music.

The pervading, penetrating character of music, while noticed by many, has not been realized in its full force until recently. The instantaneous effect of the martial strains of a military band marching down the street playing a Sousa march, is evident to everyone within hearing. It does not affect merely the ears, but it takes hold of the entire body. Backs straighten, chins go up, eyes brighten, and we tingle with the thrill of a new life. The wonderful current of music has been turned on and it flows through all who hear. The astonishing thing about it is its instantaneous character, its spontaneity, its irresistibility. It may be compared with laughter, which so often rinses the soul of its cares and worries.

Our good musical friend, Dr. Carl Seashore, one of the most widely read of modern psychologists, in an impressive article in the "Household Magazine," tells how smiles affect our lives. He gives you a new appreciation of the value of a smile.

"We think of the smile as specifically centered around the mouth, the eyes, and the forehead—at any rate, restricted to the face. This is largely because the face is the center of attraction and is usually exposed. But biologically, the facial smile is but one aspect of mind and body as a whole. It expresses both our conscious and subconscious mental life, and our whole body and mind join in the expression. With the smile we have action in the hands and feet, the stomach and the heart, the tongue and the sweat glands, and countless internal organs which condition our well-being or ill-being and determine our feelings and emotions. The same applies in principle to the frown, which is a companion piece to the smile, always in opposite phase.

"Do animals smile? Yes, the twinkling eye of a dog is a characteristic of a smile, just as is that of a human being. True, the dog does not smile so distinctively with his face, but for good reasons. His body is not covered with clothing, so he can smile with all his body by wiggling his tail, and in the same manner he can frown with all his body."

Music, like smiles and frowns, does not stop in the head after it has been received by the ears. It permeates our whole being and affects our existence in an almost supernatural manner. Fine music may become a symphony of smiles and add greatly to our joys as well as relieve our sorrows, and help us to get the best from the life which the Almighty has given us to use for the highest needs of our fellow men. Dickens paid Mrs. Fezziwig one of his finest compliments by calling her "one vast, substantial smile." Let us have more music and laughter, more symphonies of smiles.

* It is with deep sorrow that the editor reports that shortly after this editorial was written, his valued friend, David Grimes, while on a secret mission to the European war front, was killed in an airplane crash over Belfast, Ireland.

Glamour and Color in Music Study

(Continued from Page 714)

It is also helpful to correlate music study with hobbies of boys and girls. A wise teacher will make a point of finding out the interests of her students, and will keep the various activities of her class members in mind when choosing study material. If this is done, it will be easy to preface the assignment with a friendly inquiry like this: "Henry, will your Boy Scout troop march in the parade next week?"

On receiving an enthusiastic answer in the affirmative, the teacher can assign, *March of the Boy Scouts*, by G. A. Grant-Schaefer.

Projects that Arouse Interest

The music teacher can learn much from the projects sponsored by other educators. Read about the clever school projects in the newspapers and public school teachers' magazines, and develop some yourself to prepare the way for the study of certain compositions.

Variety can be secured by an occasional trip outside the studio. The "excursion" may be only a few steps to the next-door garden, but it will make a change, and a refreshing way to introduce pieces about flowers, insects, butterflies, and birds.

Novelty "stunts" are good, provided they are not overdone. For example, arrange with one of your pupils to enter your class unexpectedly at a given cue, and start juggling objects. After those present have enjoyed the performance, play *The Juggler*, by Carl Wilhelm Kern, and ask the pupils if they can hear the notes imitating a juggler. Then let one of the students who likes the piece begin work on it.

Two or more pupils can walk across the studio discussing between themselves, yet loud enough for the class to hear, the sounds of spring—patter of raindrops, rustle of leaves, and song of birds. This prelude will arouse interest in the composition, *Voices of Spring*, by Johann Strauss, which appeared in the April, 1943 ETUDE.

Or a skit can be dramatized depicting some custom observed during the period when Schubert lived. This will make the learning of *In Schubert's Day*, by Krentzlin, Op. 109, (in April, 1943, ETUDE) more fascinating. Since glamour tricks of this kind soon lose their novelty, constant variety is needed. Many teachers have added fine color interest to their teaching season by means of the book of plays of the childhood of the masters, "Musical Playlets for Young Folks."

Appeal to the Five Senses

Appeal to the five senses in presenting study material. Things that we see, hear, touch, taste, or smell become real to us. Compositions about unusual objects, places, and people offer an opportunity to show pictures. Display Oriental flower scenes when you assign *In a Chinese Garden*, by C. E. Overholt (in THE ETUDE for August, 1934) and see how the lesson will become vivid with realistic atmosphere.

If you have a canary or other caged bird, bring it to the studio. Let the children watch its movements and listen to the singing. Have a pupil read the words of *Pretty Little Song Bird*, by George L. Spaulding (in July, 1935, ETUDE). Then ask: "Who wants to learn this piece about the singing bird?" Someone will be sure to answer: "I do."

Tripping Along, by Audelle Alford Thompson, also in the July, 1935, Etude, offers an opportunity to appeal to the sense of feeling. Let a group of children carry out the action indicated by the words. After a child has tripped, bowed, and danced to these joyful measures, he will have a desire to play the piece, too.

Pupil Participation

You may argue that you have no time to fuss over these numerous methods of intriguing pupils. Unless you can arrange your schedule so that you can give sufficient attention to whetting the musical appetite of those who come to you for guidance, you may find yourself with a diminishing class.

One solution is to shift much of the responsibility to your pupils. Let one group of students write a skit or recitation which will introduce a piece to another group or individual. It will be necessary for you to make suggestions and direct the research. But if pupils hunt up information and make plans themselves with an objective in view, the knowledge gained will be indelibly impressed upon their memories.

By recruiting the assistance of your pupils in this manner you can also win their enthusiasm. They will begin to ask: "May we write a play for the airship piece that Arthur is to study next?" Each assignment can be an exciting experience.

(All of the compositions mentioned in this article are obtainable in sheet music form.)

VIOLIN QUESTIONS

Answered by ROBERT BRAINE

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Russian Label Violins

S. S.—Violins labeled "Rigat Rebus, St. Petersburg," are commonly supposed to be Russian instruments, but the fact that your violin has a separate label bearing the word "Germany" indicates that the violin is a German "trade fiddle" of no particular reputation or value. Therefore, to find out who made one of these "trade fiddles" is like hunting for the proverbial needle in a haystack.

Paganini

G. H.—Niccolò Paganini was probably the most famous of all violinists. The following would probably answer for your "thumb-nail" sketch of this famous violinist for your club meeting.

"Niccolò Paganini (1782-1842) a giant of the violin, towered above all his contemporaries and predecessors as a virtuoso of extraordinary gifts. His marvelous technic, combined with a fiery temperament, produced a sensation in Europe. Most of his works, which are among the most difficult violin compositions in existence, were composed during his stay in Italy, when he was developing his technic prior to his concert appearances, which were destined to dazzle Europe. His "Violin Concerto in D minor" abounds in every difficulty imaginable apart from possessing a distinctive melodic value."

To Re-varnish a Violin

R. M.—Don't try to re-varnish your old violin yourself, unless you know how to do it and have had wide experience in this branch of the violin-making profession. Many a fine old instrument has been ruined by being re-varnished by someone who thought that all he had to do was to go to the five-and-ten-cent store and buy a ten-cent can of varnish and a five-cent brush, with which a coat of varnish was smeared on the violin in any old way. It takes an expert to varnish a violin correctly.

Counterfeit Labels

T. N. R.—The childlike faith which people have in labels pasted in old violins, purporting to give the names of makers, the year when the violin was made, where it was made, and other details, is simply astounding. People who have a scant knowledge of the violin look inside the instrument the first thing and decipher the label. They believe everything the label says. If the label says "Strad.," then "Strad." it is. I have known of fifteen-dollar Strads, being sold for prices in the thousands on the strength of a bogus Strad. label. For this reason I advise people intending to buy a supposed old violin to have it examined by an expert who can tell them exactly what the violin is, and what it is probably worth. There is an enormous number of "phony" Strads. on the market, all duly ticketed with counterfeit Strad. labels, imitated more or less skillfully. The paper, printing, ink, and so on are carefully imitated and some of them bear a striking resemblance to the original, as they are soiled and "aged" and made to look as much like the original as possible. Thousands of people treasure these "fake" violins in the belief that they own masterpieces, made by the great violin makers of history.

Learning by Hearing

G. H. P.—You are doubtless aware that the quickest and easiest way to learn a foreign language is to go to the country where the language is spoken. You would hear nothing but this particular language. By this method you would learn the language in a quarter of the time it would take if you tried to learn it in your native country.

Music is also a language and one must constantly hear it to understand and appreciate it. Not many years ago it was difficult for the music student to hear high-class music which would really further his musical education. Fortunately, modern invention came to the aid of the music student. We now have the radio and phonograph, through the help of which we can hear music of the highest class by the turning of a button. The music student of the United States can hear the greatest orchestras and vocal compositions, and can hear them not only once but as often as desired, so that they can be studied and dissected.

Of course a vast amount of trash comes over the radio, but the serious music student must shun this as he would the plague, and listen to only the high-class, artistic selections, which will improve his musical taste and knowledge.

Let us glance over the high-class music which is available to the musical student in the United States. He can hear the Metropolitan Opera from November to spring, when the greatest operas are produced with an orchestra of almost one hundred men, and with famous stars on the stage. Then there are famous symphony orchestras such as the New York Philharmonic, and the orchestras in Philadelphia, Boston, Cleveland, Cincinnati, Minneapolis, and other large American cities. At their concerts they usually have famous vocal or instrumental soloists. The radio also gives us famous miscellaneous programs of high-class music, such as that of the Telephone Hour, and the Firestone Hour. The Telephone Hour is especially noted for its high-class soloists, such as Jascha Heifetz, the world's premier violinist; Lily Pons, said to be the greatest living coloratura soprano; and other equally famous stars. Then there are concert appearances of many famous artists which are available, if music students are only on the lookout for them in the programs in their daily papers.

Violin and Mandolin

N. S.—As you seem to be at present interested in learning the violin, I do not see just why you should study the mandolin as a preliminary. Why not commence directly on the violin? The two instruments are quite different. One is a bow instrument, and the other is played with a pick. A great musician has said that the bow is the "life and soul of the violin." It is true that the finger boards of the two instruments are similar, but then again we note that one has frets and the other is smooth. You will lose valuable time in commencing on the mandolin. Better start directly on the violin.

Gemunder Violins

M. B. P.—George and August Gemünder made violins for many years in New York City. Your other violin labeled "Canova Coco" is a "trade fiddle." I cannot set a value on either violin without seeing it, nor can I advise you as to your getting them appraised. Their value will depend a good deal on the treatment they have received since they left the maker's hands. If you are going to sell the violins it might be well, for you will then know what price to set on them.

The Greatest Violin Maker

T. H. G.—1—Ant. Stradivarius of Cremona, Italy, is considered to have been the greatest violin maker of all time. 2—François Tourte of Paris, France, was the greatest bow maker.

Most Popular Violin Concerto

H. G.—I think there is little doubt that the greatest and most popular violin concerto ever written is the "Violin Concerto in E minor," by Felix Mendelssohn. It is not the most technically difficult by many degrees, as the concerti of Paganini, Ernst, and other composers are more difficult, but for beautiful melodies and excellent musical workmanship it is unsurpassed. Every good violinist has this charming composition at his finger tips, and I believe it is played in public ten times to every once of any other concerto. It is the "hit" of all the violin numbers when it is played. It is equally effective when played with orchestral or piano accompaniment.

So You Want to Try Hollywood

(Continued from Page 712)

or any combination of instruments; and he must possess a facile and flexible creative talent. In one film, he may be asked to furnish humorous music; in another, dramatic, lyric, nostalgic, or local-color effects —and all must be 'in character.' Hollywood cannot wait until the proper inspiration manifests itself.

"Indeed, there is hardly time to work out the score! This is the routine for turning out picture music. The picture itself is planned, photographed, and cut, and the release date is set. While this work goes on, the composer is given a copy of the plot scenario, from which he may derive ideas for basic thematic material. He cannot possibly begin composing, however, until the picture is done and those scenes for which music is desired are marked. When the picture is done and cut, both in its rough and final versions, the composer is called in for actual work. This moment generally occurs some three weeks before the advertised release date. Within those three weeks, the entire musical setting must be thought out, written down, arranged, orchestrated, approved, taken through its complex process of recording, and sent out in national distribution, along with the already completed film. This routine, I believe, is the best argument for solid musical craftsmanship!

The First Step

"The first step in the musical routine is viewing the finished picture. The film is run through silently, and the composer watches it. Beside him he has a pencil, a paper, and a stopwatch. The scenes needing music have been indicated to him—the producer determines where music shall come in; while the composer may suggest suitable scenes, he does not have final say about it—and his first task is to mark down the exact length of these scenes, in seconds. The romantic scene may need six seconds of suitable music; the cowboy scene may need ten; the storm scenes, twelve seconds, and so on. In background music, a scene that runs into minutes of music is considered long.

"Then the composer goes away with his time notations, and turns out suitable thematic types of exactly the desired length. When the themes are done, the producer may often wish to hear them, approving, condemning, or suggesting alterations in effect, as his taste inclines. By this time, some of the precious three weeks has gone by. For this reason, the most competent composer may often lack the sheer physical time necessary to complete his own orchestrations. In that case, five or six experienced orchestrators are called in. The composer gives them the most general indications as to what he wants by way of orchestral color, and the orchestrators go to work—often for twenty-four hours a day.

"When the score is ready, the recording date is set, and the musical director takes over, with the composer and the orchestrators present for any possible last-minute changes. Recording is done in one of two ways. Either the silent film is projected and the musical director records the music along with it, thus securing perfect synchronization immediately; or (in cases when this cannot be accomplished technically) the recording is made alone and later fitted to the film by a process of exact timing. This is done by cuing the score in seconds and synchronizing the recording to the already-timed seconds of film scenes. It can happen that the synchronization is not perfect. Then a re-take is made, the musical director speeding up or slowing down his playing, as the case demands, to fit the film.

"When the recording is completed, the music-track is cut. The film is reeled through again and the music-track, already timed, is matched to the exact feet of film which it must accompany. In scenes that have no music, blanks are indicated. Finally, the whole is glued together. The same process is gone through with the track of sound effects. Then the work goes to the dubbing-room, where the final re-recording takes place. Here the operators have the one visual film to be combined with perhaps six reels of music and sound effect tracks, already perfectly timed, which must be combined into one unit.

The Final Stage

"Since the dubbing is the final stage, it requires extreme care. The sound engineers and the musical staff run through two or three rehearsals, to make certain that the correctly timed sound tracks are faded in and out at exactly the appropriate seconds of time to fit the visual film. When enough rehearsals have been had to indicate no possible slip-ups, the final take is made —and all the various music and sound tracks are fitted to the film. After that, the public is ready to pass judgment on the picture—and the musical staff is ready for three days of uninterrupted sleep.

"The routine for putting music into films is definite enough. No one can predict exactly what sudden difficulties a composer may run into during the process. On one assignment, for example, he may work with a director who has a marked inclination for classical form; on the next, he may have his instructions from a director who prefers the modern idiom. In either case, the preferences of the composer himself must be subordinated to the demands of the producer who, naturally, has already made a clear mental picture of the impression he wishes his film to convey. Again, every new musical arrival in Hollywood runs the risk of being 'tagged' in a system of musical type-casting. That is to say, if he has earned his call to Hollywood as the result of a lyrical hit in waltz time, he may expect to be asked to turn out lyrical hits in waltz time until three-quarter rhythms beat into his sleep. If he is 'tagged' as a symphonist (my own case!), he may find it a difficult process to get an assignment for any work not involving a seventy-piece orchestra. On the one hand, musical type-casting assures the studios of competent craftsmanship; on the other, it deprives the composer of the full development of his potentialities.

"Hollywood routines are so well worked out that oddities are rare. It sometimes happens, however, that a well-known star who does not sing is cast for a film in which a song or two must be included. In that case, the star's speaking voice is carefully matched, as to quality, with the singing voice of a musical substitute, and the song scenes are made in two takes. The singer goes through the songs, each individual syllable of which is carefully timed. Then the star makes the camera take, 'mouthing' the words, according to time schedule, so exactly that the illusion of singing is perfect. (Sometimes the process is reversed; the actress 'mouths' the songs first, and the singer times her singing to match.) Whatever the job involved, however, picture music is immensely interesting and rewarding. The newcomer will enjoy it—*provided* he is equipped with sufficient musical background, training, and curety to carry him expertly through all the possible demands that Hollywood can present."

Music and the Battle of Life

(Continued from Page 724)

one such time he went to a Dr. Dahl, a sort of Russian Coué, to see if the physician could help him to work. Day after day he would fall asleep in the doctor's office while he heard the same words dinned into his ears that he would begin to write the concerto he had planned. This sleep was doubtless hypnotic in form. It is not unusual for accredited hypnotists to employ music in their séances.

He did begin to write and the work was the "Second Piano Concerto," dedicated to Dr. Dahl. But there is no anemia about this piece. It is full of richness and vitality.

One other example comes to mind, that of William E. Henley, who wrote that inspiring challenge, *Invictus, Unconquered*. He had tuberculosis of the foot and, although everything was done trying to save it, he had to lose the foot. Just as he was getting accustomed to going about on one leg, his other foot became infected. He begged to be taken to Edinburgh where lived the famous surgeon, Joseph Lister. Lister examined the enflamed foot and told the pale young man, whose face looked up anxiously from the pillow, that there was grave danger of death, and that an operation was his only chance to save the foot. Could he stand it?

"Yes," Henley finally replied.

In the interval before the operation, and not knowing whether he would live or die, Henley wrote *Invictus*, which contains two of the most stirring lines in the English language.

I am the master of my fate
I am the captain of my soul.

Henley did live, and his poem has been set to music by Bruno Huhn. I get it out every now and then when I feel that life is not worth living. It always bucks me up.

I sometimes wonder how composers are able to write music when faced with a crisis in life; how they dare to hope and raise the banner of victory over despair. Then I think of Bach.

Bach dedicated most of his music to the glory of God. It is one of the reasons, I believe, why his music is so timeless, so charged with life and vitality. Bach was drawing on a power greater than himself; the power of the spirit in which faith and hope spring eternal, in which there is no fear, no death. Other composers, tapping this power, have overcome the world in their music. And that is why we, on hearing the music, can do the same.

* * *

"I would define genius as the right man in the right place at the right time. We know, of course, too many instances of the time being ripe and the place being vacant and no man to fill it. But we shall never know of the numbers of 'mute and inglorious Miltons' who failed because the place and time were not ready for them."

—RALPH VAUGHAN WILLIAMS

The Fighting Man and His Music

(Continued from Page 711)

quantities and of a quality that would have amazed the fighting man of the last war. The latest evidence of our government's knowledge of the need of our fighting man for music is seen in the recent announcement that newly designed portable entertainment outfits—combining radio and phonograph—are to be sent to troops overseas. These units, weighing only two hundred and fifty pounds and inclosed in a cabinet forty-seven inches long, are weatherproof and contain a long and short wave radio receiver, a phonograph turntable, fifty records, twenty-five half-hour radio broadcast transcriptions, a collection of songbooks and—last but not least—several harmonicas.

Radio, Today and Yesterday

Radio plays such a vitally important role in our lives today that it is hard to believe that during the last war, radio, as we know it, did not exist. Today, the soldier can keep his own portable radio at the side of his cot or listen to amplified programs of all sorts in the camp auditoriums. On his own radio, he can dial for the programs of good music that he has always liked and can still continue to enjoy. Imagine lying in your barrack cot in 1917 and 1918 and hearing the Philadelphia Orchestra and the New York Philharmonic-Symphony and comparing the interpretations of such men as Arturo Toscanini and Eugene Ormandy, to mention only two. Such a fabulous prediction, voiced to the soldier of the last war, would have seemed the mouthings of a shell-shocked victim!

Also, collections of fine records are often available to the soldier, and record concerts are given frequently. A recent article of ours in THE ETUDE drew a chatty letter, seeking further information, from a complete stranger, a private with the U. S. A. down in the Canal Zone. In the course of his letter, he wrote of the fine record albums of string quartets, symphonies, and so on that he had come across in camp down there, a discovery that made him, a music lover, supremely happy.

As still another contribution to the explanation of why today's fighting man is not doing so much singing, one must not overlook the fine concerts being given by world-famous artists in camps throughout the country. Such artists as Jascha Heifetz, Albert Spalding, Margaret Speaks, Igor Gorin, Nathan Milstein, James Melton, and dozens upon dozens of others are giving freely of their time and will continue to do so in increasing numbers.

All these musical attractions of more legitimate proportions help to explain why there isn't so much singing as in the last war. Do not, however, get the idea from what has been mentioned above that the soldier of today has lost his tongue. Far from it! Soldiers of free countries will always sing. There are glee clubs at most of the camps with good musicians at the helm, and camp song-fests are regular features. Every encouragement is given the soldier's interest in singing. As for the songs themselves, the prime favorites, as in the last war, seem to be those the boys have known and have been singing for some time.

Tin-Pan Alley Works Hard

To be sure, the opportunists in Tin Pan Alley went to work an hour or so after the first bombs fell on Pearl Harbor. A number of "patriotic songs" were rushed through, among them *We Did It Before and We Can Do It Again, Remember Pearl Harbor, You're a Sap, Mister Jap, They Started Something (But We're Gonna End It!), Back the Red, White and Blue, Nobody's Gonna Push Us Off the Earth,* and *Keep 'em Flying,* to mention only a few. You have heard these and many others on the air (the songs of the last war, with no radio to help, had to come up the hard way) but, in most cases, they aren't the songs the boys are singing. They still fall back—and always will—on *Annie Laurie, The Old Gray Mare, The Grasshopper Song, Hail, Hail, the Gang's All Here,* and other vocal vets. Like war, these songs, and a handful of others, are eternal.

In addition to the songs mentioned above and their various counterparts, there will undoubtedly emerge a song that the future will definitely associate with this war. At the moment, no one knows what it is. Maybe we have been singing it for months; maybe it is still unwritten. Some years from now, we shall look back to this war (which, incidentally, still has no name) and have its memories flood around us as we hear this song. Maybe it will come from Tin-Pan Alley, but we have a deep-seated suspicion that it won't. Maybe some inspired Yank in a lonely spot in far-off Australia will dream up a timely set of words to some such old favorite as, say, *Pop, Goes the Weasel.* If it's the right song, it will flash around the world by and with the speed of radio. Nothing can stop it.

Meanwhile, our fighting men are singing and listening to the music they love and need, the music which all free fighting men must have to carry them to victory.

The Child Who "Hates" Music

(*Continued from Page 723*)

The accursed thing in music education is the musically unambitious performance."

The child needs to participate in much music with others. He will love and benefit by games that really teach music. He will work hard to make a good showing in those monthly recitals for pupils and friends. One teacher who had only a few pupils occasionally planned a musical tea in which the pupils played for each other. Pleasant social times were enjoyed and the pupils had opportunities to gain confidence before small groups, then larger groups.

Appeal to the child's imagination to give meaning to his playing. He can hear the raindrop on the pane, the robin in the cherry tree, the elves on the stair as painted in the music. Encourage that. Let him express some of his ideas to keep before him continually the conception of music as an inner experience given outer expression in beautiful sound.

Be sure that he is ready to learn. Then proceed from the known to the unknown. If he comes in tired from play, or called from play, take a little time to interest him in his music. Then try to see that he isn't called from play the next time. A regular time for practice and for his lesson will usually avoid this. Friends will come at convenient times. Don't overstrain on practice. To do so only produces tension and hampers progress. The child should have relaxed but thoughtful practice as his aim.

If the child is to like music study he must be given the satisfaction of success. See that his music is simple enough to be well done, yet give him some material that throws down a challenge that he is eager to meet. From the first his music must be interesting and worth while to him. Let him hear good music. We play or sing because we have heard music which is so beautiful that we long to imitate it. The artist has made it approach a high mark, but rather than being discouraged we are stimulated to try to reach the same goal.

Use your knowledge as you endeavor to share your love of music, and watch the change. The child who hated music will become one who, regardless of the degree of his skill, feels a warm, personal response to the beauty in music and who sees it with new eyes as the friend of a lifetime.

Music or Show

(*Continued from Page 716*)

musical expression. This love or art is contagious and it will not be long before his students catch the spark that will carry them on to a true appreciation of the beautiful.

Music for the Joy of It

The redeeming feature of following the plan outlined above is that the element of "show" is still sufficiently present for all the best purposes of sound music education. Music does not exist in the true sense of the word until it is given performance; the cycle of composer, performer, and listener must be complete if any composition is to be of value as music. This performance, however, will be one of different caliber; it will be raised to a higher level of expression in which singers, director, and audience alike experience the making of beauty beyond their mean, individual powers.

There is no doubt that many who read these lines will feel that this is an idealistic philosophy, that it may work with a certain select group, but that as a general rule it would be much better merely to follow the crowd and attain the best effect possible at the moment. We should like to record experiences we have had in following the plan suggested in the article. At Newcomb College, New Orleans, Louisiana, one-third of the enrollment of seven hundred students participate in the glee club. In the combined colleges of Tulane University, over five hundred students participate in the choral groups. They sing for the love of singing good music—no academic credit is offered for participation, no regular trips are taken, and no keys given. The students just love music. The glee club trip will soon be forgotten, the key will loose its sparkle, and the hours of credit will be smiled at; but the love of great music will grow and be a guide to a richer life.

At the National Music Camp, Interlochen, Michigan, a high school choir of eighty-five members recently enjoyed singing works of Palestrina, Pergolesi, Bach, Handel, and many other more modern masters with sincere conviction of expression. There were also works of a more popular and current demand presented, to which the group made an immediate response. We were eager to have the choir and a special orchestra present the cantata "Dona Nobis Pacem" by the great contemporary English composer, R. Vaughan Williams. This is not a work that a choir will swallow whole at first rehearsal, but rather one that will be received only if the director has an unshakable belief in the musical treatise on War and Peace that is so ably set by the modern master. The first rehearsal was not a success, but as time for the performance drew near, the group began to feel the effect of a great work of art, and at the performance rose to a height of expression that could not possibly be reached by singing "just another number." As the last bars of the work were sung, these same students who were skeptical of its value at the first rehearsal, wept the honest tears of gratitude in being a part of greatness. A petition was signed by three hundred campers to repeat the performance, so great was the hold which it had on their hearts. Could there be any stronger argument for choral directors to uphold the ideals of the very best in their field of endeavor.

Music, Ancient and Modern, on Master Records

(*Continued from Page 707*)

present disc that advances have been made in the reproduction of a large organ.

Don Cossacks On the Attack; A series of Russian folk, army, and other songs, sung by the Don Cossack Chorus, conducted by Serge Jaroff. Columbia set M-542.

The songs in this album are mostly boisterous and rowdy; the sort of things an army group would sing. Some of the songs were sung by the Don Cossacks when they fought in the White Army of the Crimea; some are sung by the Armies of Russia today. The present Chorus sings superbly with a wide range of tonal coloring and some impressive, although obviously theatrical, effects. The baritone and bass sections of the chorus are particularly impressive.

The title of the album is drawn from two songs used by the Don Cossacks when they were part of the White Army. A certain amount of this type of singing appeals, but a long program, unless very cleverly varied, is apt to pall. The present program has variety, but not sufficient, to our way of thinking, for a single hearing. However, the fact that the words of all the songs are given may prove helpful in sustaining interest for others. If we were asked to select one disc from the four, we would unhesitatingly select disc 7401-M, containing two folk-songs—*A Sailor's Song, In the Village*, and the Caucasian song *Lezginska*, with its unusual organ-like effects.

Mozart: Don Giovanni—Or sai chi l'onore, and **Non mi dir, bell' idol mio;** sung by Rose Bampton with the Victor Symphony Orchestra, conducted by Wilfred Pelletier. Victor disc 11-8466.

Our admiration for Miss Bampton's sterling qualities as a musician are not shaken by the fact that she seems temperamentally and histrionically unsuited to the role of *Donna Anna*. The passionate intensity of the character quite evades her, and in both airs there is more than a suggestion that the *tessitura* is difficult for the singer. All of which may be due to the fact that Miss Bampton lifted her voice from a mezzo to a soprano. However, since this is the only record in the domestic catalogs, independent of the complete operatic sets, with these arias on it, and since Miss Bampton's musicianship is admirable, the disc will no doubt be welcomed by many.

A Song Program: *Miranda* (Hageman); *Serenade* (Carpenter); *A Ballynure Ballad; The Low-Backed Car; The Little Irish Girl* (Lohr); *Kitty Me Love, Will You Marry Me?; Mah Lindy Lou* (Strickland); and *Witness* (Negro spiritual); sung by James Melton with Robert Hill at the piano. Victor set 947.

Melton, who began his career in radio, is now a member of the Metropolitan Opera Company. His singing is manly and straightforward; one feels he sings because he enjoys it. In songs which permit him to be cheerful he is at his best, for subtlety is not one of this singer's long suits. His diction is admirable and his avoidance of sentimental stress laudable; thus his singing of the old favorite *Mah Lindy Lou* is accomplished with a freshness and a naturalness which are all too seldom heard. Admirers of the tenor will unquestionably be delighted with his first recorded song recital, more typical of the final group of a concert hall recital than of a regular program. However, undoubtedly the choice of material has been made with an eye to appealing to the majority of his hearers rather than the few.

The Band as a Medium for Symphonic Accompaniment

(*Continued from Page 718*)

students are sure to derive from the fine art of accompaniment, with its many problems of minute balance, accurate counting of measures, and general ensemble, is of inestimable value. Finally, the very insight into a literature which, to the minority of band players, would otherwise always remain foreign territory, is in itself of no small importance. The presence of works of this type on band programs tended to dignify the work in Symphonic Band in the eyes of all the school personnel, both students and faculty, and it brought to the band concerts many who would not otherwise have attended.

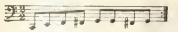
Those of us who are interested in promoting the development of the symphonic band movement and who have the welfare of wind instruments at heart, know how much it means to enlist the sympathy and interest of serious musicians, and this purpose alone would justify publishing these results and passing on to others an account of this interesting experimentation.

The Teacher's Round Table

(*Continued from Page 710*)

some excellent discipline without his knowing it! And don't forget it, boogie-woogie can give discipline a-plenty. Wise teachers have long recognized this fact.

Take a simple B.W. bass, for instance;



Sit down, play it fast, evenly, incisively, in "perpetual motion" style, starting on the first, fourth, and fifth degrees of the scale, then add to it all sorts of rhythmic gymnastics interspersed with leaps, octaves, repeated tones, and so on in the right hand, and you'll get plenty of discipline! How can one fail to improve in accuracy, endurance, brilliance, and rhythmic verve? Aren't those enough virtues for you?

If teachers will adopt a liberal attitude toward boogie-woogie, I am sure it will pay dividends in the end, and in more ways than one.

The best book I know is "Beginners' Boogie-Woogie," by Bernard Whitefield, an authority in this field. The book is by no means elementary (Grade III and IV) but it is very clearly written, well graded, and chock full of very amusing music. I enjoy playing it myself! And if you want some good "swing" transcriptions of old favorites (Grade III and IV) get "Swing Out," by Stanford King. What he does to *Pop! Goes the Weasel, Three Blind Mice, Old Black Joe*, and others is nobody's business! These two books ought to hold you and your students for a while.

The Original Don Cossacks and the Music of the Don

(Continued from Page 706)

outpourings are important as they reflect the Cossack's innate need of expressing himself in song; but they represent only a small part of our music. We have songs built around every office of life—traditional work songs, love songs, dancing songs; most characteristic of all, battle songs. Some of them are gay and hearty and some are reflective and brooding—just as life itself is—but all reflect the innate strength and vigor of the Cossacks and their steppe country. In addition to the people's own songs, we have a magnificent tradition of religious music, ponderous and full of sincere fervor. Russia's church music lay dormant and obscure for over a hundred years; then it was reshaped into its present form by men like Gretchaninoff, Tschaikowsky, Rachmaninoff, Kastalsky, Chesnokoff, and Schvedoff. Professor Schvedoff has set down and arranged many traditional airs for the special use of our group.

"We vary our own programs to include examples of all the various types of national music. Usually we begin with church music which, in all orthodox services, is entirely choral with no instrumental accompaniment of any sort. Next, we use a group of classics, including choruses from the great Russian operas and songs of our great masters. In third place, then, come the folk and soldier songs that represent the life of our people. These are the songs that the peasant sings at the 'Khorovod' (village festival); songs of the earth, the rivers, the forests; songs of work and of love; and traditional ballads that the minstrels intone in the 'izba' (peasant hut) at night.

A Different System

"Our Russian system of singing is somewhat different from that of any other country. Even professional art-singing makes use of the national characteristics that may be found in the singing of the people. We make much use of wordless singing, or humming. Also, we accept the use of the *falsetto* as a legitimate part of our vocal ensembles. In our own work we have six parts, or voice choirs, instead of the conventional four (although some of our arrangements call for twelve parts): falsetto, first tenor, second tenor, baritone, bass, and contra-bass. This permits of wonderful varieties of range, of course, and enables our male chorus to offer selections that would normally call for the highest female voices. There is no 'trick' about the legitimate use of the *falsetto*. Although almost any true tenor voice can encompass it, *falsetto* is best attempted by an organ which is very light and lyric by nature. Its use must be based on perfect voice placement and depends entirely upon head resonance. One often hears it said that frequent use of *falsetto* 'ruins' the voice. This is not so. In our group there are lyric tenors who have taken the *falsetto* part for twenty-three years and are still 'going strong.' The danger of the *falsetto* is—like everything else in vocal work—its forcing or abuse. No one without a perfect command of head resonance should attempt it.

Humming for Resonance

"Our traditional preference for humming is an excellent thing for the development of resonance. Even singers who make no use of this at all in their normal work might do well to practice it, in moderation, for its value in placing the voice forward. The secret of humming, as a resonance exercise, is to feel the vibration of the tone in the lips and in the mask. If this vibration is not clearly felt (as a buzzing tickling), the voice is incorrectly resonated.

"We have, of course, developed our own system of choral practice. During the busy concert season we have little time for more than three or four rehearsals a month. During the summer months, however, we practice hard, both in program building and in vocal technic. For six summer weeks we practice eight hours a day—four in the morning and four in the afternoon. It is then that new programs are developed. I choose the songs, distribute the music to the various choirs of voices, and go through the selections with the entire chorus, indicating the effects to be attained. Next comes the work with the separate vocal groups. When each of the choirs has sung its part five or six times, we close the music and work without notes. By that time the ultimate effect has been understood by the men, they know their own parts, and can concentrate on the music without looking at the notes. Then we begin the long task of polishing and cleaning!

"It is most heartening to note the wonderful development of taste in American audiences. When we first sang here, some dozen years ago, the audiences seemed to regard us as a sort of 'show' and demanded only gay, humorous songs and dances. Today there is an equal demand for our serious national music. Church litanies, which are often long and difficult, are as popular as the folk songs. Also, we have gotten to know the American people through our frequent contacts with schools and universities where, after our concerts, the local glee clubs come to visit us, to ask about our work, to compare notes about their own singing, and to sing for us. These American college groups are really remarkable in musical insight and vocal ability. During the past months, too, we have been singing for Red Cross rallies and for army and navy posts. Now that many of our group have been admitted to American citizenship (all of us learned the Constitution by heart, translating it into Russian and then back again into English as an exercise in language as well as in patriotism), we feel a special thrill in bringing the songs of our liberty-loving Cossack ancestors to our new home. Our traditions are different, certainly; but we meet on common ground in the nature of the ideals we venerate. And that these ideals may be clarified through music is a hopeful step toward world understanding."

Ten Tips for Beginning Organists

(Continued from Page 750)

pedaling does go wrong, stop it until you have yourself in hand; then reduce your pedal volume. Ordinarily, releasing the pedal couplers will produce the desired effect.

3. *Play in public easier music than you have studied.* Work up to the limit of your technic only after long and repeated practice and at least a year's experience. Don't play your most difficult numbers on special occasions. The combination of the two will almost certainly make you nervous—and nervousness and good organ playing are common enemies. Never forget that the average congregation is always more impressed by a good melody, tasteful registration, and a judicious sprinkling of the old favorites through the year's programs than by fast pedaling and three or four-part counterpoint.

4. *Check carefully the numbers, tunes, and verses of hymns.* (Sad experience taught me the importance of this.) Practice hymns before the service. Keep an eye or an ear on your verses so you will not wake up all of a sudden wondering whether you have finished or have one more verse to play. Add 4' and 2' Flute stops (reeds are not so good for congregational singing) and play all parts *semi-staccato* if the congregation begins to drag or to flat. Remember that sudden changes of volume during or between verses of hymns confuse a congregation and make it timid.

5. *Attend two or three services at your new church before you start playing.* Make a complete outline of the procedure with *all* cues (spoken, played, or sung), no matter how trivial they may seem. *Underline* all musical portions, even if they are only chords for the responses. Put the sheet on the rack with your music and follow it each time until you find that you are no longer watching it. (Such an outline is particularly helpful if your first church has an elaborate liturgy—as have the Lutheran, Episcopal, and Catholic faiths.)

6. *Keep your registration simple.* Try not to shift hands on your manuals or change several stops on different manuals at once until you become adept enough to do so without focusing your whole attention on it.

7. *Don't repeat numbers too often.* Mark the date of performance on each piece before you put it away, or keep a file of programs as a check on yourself.

8. *Use Bach sparingly in the average small church.* Chorales, chorale preludes, aria movements, or numbers from instrumental suites are safer choices than the big preludes, fugues, and toccatos.

9. *Try to keep your embarrassment under control.* When you make a mistake (and you will—always when you least expect or want it), don't let it weaken the rest of your playing—forget it and go on. No one will blame you for making a mistake, but you may be blamed if you make the same one twice! One way to cut down on mistakes is to be faithful to your practice time. Remember that your private work is just as important as your public playing in attaining professional poise and alertness. So—don't skimp! If you can practice on an organ free of charge you ought to make the most of the opportunity.

10. *Find the best tempo for the service as a whole and adhere to it.* Never forget that the organist (that's you!) and the minister are the ones who set the mood for the whole church service. Don't be afraid to put in more time than you are paid for or make suggestions to your pastor for smoothing out those significant details which will make the service you play one of quiet, reverent beauty. Concentrate on these suggestions one at a time, and keep adding to them. (I'm still working hard on 4, 6, and 9.) Long before all ten are second nature, your congregation will be saying that the new organist is the best one they've ever had!

The Trail of the Tempered Scale

(Continued from Page 721)

of a semitone flat. The final outcome of this "tempering" is a scale of twelve evenly spaced half-steps. Our chromatic scale is so tuned that the same piano key will do for either B-flat or A-sharp; or that Middle C may also be B♯, or even D double-flat.

With the coming of the keyboard instruments, and the encroachment of harmony upon counterpoint, the need of tempering became imperative, even though the church authorities frowned.

Accidentals crept into our music chiefly to enable the church modes to produce better harmony, especially for a final cadence, or "Amen" progression, as we use a G-sharp in the dominant chord preceding the final A-minor.

Modes and Scales

A scale is not a mode. It is an arrangement of scale-steps from which modes are formed. Our diatonic scale has two half-steps in it, and our major and minor modes put them into different places in each of their tetrachords: C-D-EF; G-A-BC in the major; A-BC-D; EF-G-A in the relative minor. Accidentals permit rearranging the position of the half-steps so as to transform major modes into minor or *vice versa*. By degrees all twelve of the church modes were thus whittled down to two, major and minor, both better suited for harmony.

The church, however, would not willingly sacrifice the pure-tone scale, natural to voices. But five black keys crept onto the keyboard surreptitiously, forming a very ill-tempered chromatic scale. An even-tempered scale was suggested by Bartolo Rames, a Spanish monk, in 1482, but the consequent distortion of the pure-tone scale forbade its use. The even-tempered scale had to wait the further revival of Greek learning and the full bloom of the Renaissance.

The real hero of the battle over the tempered scale was Gioseffe Zarlino, who preceded Monteverde as organist of St. Mark's, Venice. Opera was coming, and keyboard instruments demanded their own chamber music. Zarlino revived the thesis of Claudius Ptolemy, and from it evolved new ideas, including the need for an even-tempered scale. A terrific storm arose between the new harmonists and the old modalists. The harmonists won, but even then the tempered scale was modified into a compromise meantone scale suggested by Mersenne, a French scientist. Music, of course, was still chiefly vocal, and the mean-tone scale had a minimum tempering, so as nearly to preserve the pure-tone scale while permitting modulation into a few neighboring keys.

The freedom of the keys, twelve major and twelve minor, was not established until Bach proved the artistic value of the even-tempered scale with his "Forty-eight Preludes and Fugues." He opened up immense fields of unexplored harmony. Thus the old trail of the tempered scale broadened into a great highway down which we have all traveled ever since the genius of Sebastian Bach was first recognized.

The Musician and the Common Cold

(Continued from Page 700)

Cold temperature alone does not cause colds. Amelita Galli-Curci said that she did not believe in worrying about colds. A little cold weather may easily irritate the throat, yet it seemed useless to her to take too many special precautions. She always slept with her windows wide open—even when the temperature was below zero. She considered fresh air the best tonic for the voice. "Draughts, of course, are dangerous," she said; "but constant open-air breathing hardens the voice and offers the best protection against colds." She suffered very little from colds.

When Nellie Melba studied in Paris with Madame Marchesi, she had a cold and remarked to her teacher that she could not think how she had caught it. The teacher looked at her with a frown and said: "Have you washed your head?" Melba nodded. "Certainly," she said. "I washed it two days ago." Marchesi shook her finger vehemently at her student. "A singer never washes her head," she said. "She cleans it with tonic, she cleans it with a fine comb, but she never washes it." Melba was astonished at this revelation which, however, she did not take to heart. This, of course, is exaggerated, but caution is always necessary.

On a cold, sleety day Caruso saw that Madame Frances Alda did not wear rubbers on her feet. "You don't wear rubbers in such a climate? And you aspire to be a singer!" During their common journey he kept on lecturing her on the absolute necessity of guarding the voice from the effects of damp feet. He did it humorously, but there was sincere counsel in his words. When they came to Philadelphia Caruso immediately bought a pair of rubbers for Madame Alda. Caruso himself, however, continually abused his throat by smoking interminable strong cigarettes.

It is frequently possible to check the progress of a cold when its first symptoms appear. Heat is the best medicine—whether it be applied externally by means of a hot bath, a Roman or Turkish bath, hot compresses around neck and chest, hot-water bottles, electric pad, and staying in bed; or whether internally promoted by hot drinks such as tea or lemonade. The usual common tea or a medicinal tea may be given. Perspiration may be induced in this way, but the actual goal is warming up the body. Generally, in these days, physicians put the patient to bed at once if there is evidence of fever, and keep him there until the fever is gone. Many singers, including Anna Case, have found that colds are the result of dietary indiscretions which fill the body with toxin. Once, when she was in the best of health, she had a bad attack of laryngitis as a result of eating plum pudding. She tells us that, not until she had taken glass after glass of hot water and thoroughly washed the poison out of her system, could she sing again.

It is true that freeing the system from the infection by taking a laxative or an enema is of assistance in checking a cold at its onset. This means a detoxication of the body which consequently will be more able to overcome the cold. An appropriate diet includes fruit and its juices, especially the citrus fruits (lemons, oranges, grapefruit) and a minimum of meat and fish. One well-known specialist in internal medicine follows this treatment: The patient is put on a diet of nothing but orange juice for three days. This is taken at two-hour intervals in six or eight-ounce quantities. The tall drinking glass holds about six ounces. In addition to this the patient is directed to take (on an empty stomach) a laxative on the first two days of the orange-fast diet. The treatment is prescribed to detoxify the body and increase the alkaline condition. The normal state of the mucous linings of the throat and nose are, however, slightly acid.

The inhalation of vapors of camomile tea through nose and mouth brings relief and sometimes assists in a cure. Others benefit by the inhalation of weak acids. Workers in vinegar factories and war-gas plants seem to suffer little from colds. To diminish the swelling of the mucous membranes in nose and throat during a cold there are many drugs which are administered directly to those parts by the doctor. In the case of a sore throat, and no physician available, relief may be obtained through certain lozenges, slowly dissolved in the mouth.

How to Teach Your Child Absolute Pitch

by Esther Marshall

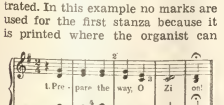
This article is published as it was presented to us as a carefully observed musical human experience of an obviously painstaking mother and teacher. THE ETUDE *has had no opportunity to test the students mentioned. A relative pitch sense can of course be readily taught, and it is not inconceivable that absolute pitch might be developed by training.*—EDITORIAL NOTE.

AFTER READING THE ARTICLE in the September 1937 issue of THE ETUDE "Can Perfect Pitch Be Acquired?", it occurred to the writer that other parents and teachers might be interested in our experience and conclusions on the subject.

I, myself, am one of those people who are called tone deaf, that is, I cannot carry a tune when singing, although I have a fair voice. When I took piano lessons as a child, I could not detect discords. While I have improved a little in this respect, I still have a very poor ear. My husband, a professional musician, who has a good sense of pitch, does not have absolute pitch. Our two children, a boy and a girl, aged four and five, both have absolute pitch. Evidently it was not inherited, as some think it generally is. Is it acquired, or is it innate?

It is recognized by educators that almost all small children have the ability to learn to speak a foreign language without accent. This is thought to be due to an unusual sense of hearing, by which they are able to distinguish variations in tone and inflection that the adult ear does not perceive. By the time a child is four or five it begins to lose this gift and by the time it is ten or twelve, has lost it altogether; which explains why children in high school do not seem to be able to learn a foreign language without an accent. Of course there are a very few natural linguists who are able to learn a language at any age and speak it like a native, but they are very rare. It is my conclusion that this special sense

(Continued on Page 763)



read it while playing. The figure "2" written above the treble staff indicates that at this point there is a comma in the second stanza. The figure "3" written below the treble staff marks the location of a comma in the third stanza, and a "4" written above the tenor line locates the comma in the fourth stanza. The location of the figure does not indicate the part in which the break is made; each figure is assigned a different position on the staff in order that the organist shall not have to hunt for the proper figures. Thus, while playing the fourth stanza, his eye will notice only the figures written above the tenor line.

However, mere phrasing in the usual sense will not make the organ talk. Each phrase must be divided into words and each word into syllables. The words can be separated from each other by continuing the *legato* in two parts, probably the tenor and bass, and releasing the other parts between the words. Syllables within the words can be "pronounced" by playing the melody *semi-staccato* and the other parts *legato*. It must be understood that this *semi-staccato* is used between, not within, the syllables. It should not be used on each note of a syllable or vowel which is sustained over several different melody notes. Such a syllable should be rendered extremely *legato*, with a distinct break at the end to separate it from the next syllable.

It is acknowledged that the methods described actually are not rules but are merely suggestions and therefore can be ignored with a light heart whenever it seems good to do so. Under certain conditions it might be desirable to play every chord *staccato*, and on the other hand a continuous *legato* might be preferable in other cases. By way of exception to the suggestions given it will be noticed that in the playing of chorales it is customary to hold the last chord in each line of a stanza and to make a distinct break before beginning the next line, regardless of whether or not there is any punctuation mark at this point. In some cases this may seem ridiculous from the standpoint of the words, but it is considered in good taste for the reason that in the chorale the music is not so decidedly subordinate to the words as it is in the hymn and gospel song.

Our conclusion might be that successful hymn playing demands a sympathy for the words of the hymn. Some organists attain this by the simple process of singing with the congregation while playing. Other organists prefer to listen to the singing of the congregation in order to gauge its spirit and alter the registration and playing accordingly. In this case the organist should form the words in his mind and at the same time try to form them on the keyboard. In either case, the system of marking which has been described will be found of great value.

Making the Organ Talk

by Marvin Anderson

THE EXPRESSION "He surely can make it talk!" sometimes is used in referring to a musician who produces sensational results on his instrument. The clever organist, however, can make his instrument talk in a different and almost literal sense.

In listening to the playing of certain excellent (not famous) organists I have noticed that when they play hymns the organ seems to form not only the music but also the words of the hymn. An analysis of such results shows that this effect is produced by skillful phrasing and by dividing and subdividing each phrase. While this, perhaps, is done unconsciously by some organists, it is a skill which can be attained or improved by deliberate attention to certain rules.

First of all the organist must give careful attention to the punctuation of the text so that each period, semicolon, and comma is respected by a break in the normal, *legato* movement of tone. In general it can be said that at the end of a sentence a complete break in the *legato* is made by releasing all notes of the chord, so that a distinct attack can be made on the first chord in the next sentence. At a comma or semicolon a partial break is made by continuing the *legato* in one voice, probably the bass, and making a break in the other voices.

In the case of a familiar hymn the organist will be able to watch for the punctuation while playing; but if the hymn is unfamiliar, and especially if the words are not printed within the staff, it is helpful to employ a system of marking such as the one illustrated. In this example no marks are used for the first stanza because it is printed where the organist can

Holiday-time Entertainment Material

SANTA'S SURPRISE
By Gertrude McRae Price, 75c
A fine feature in which children from 5 to 14 years of age may participate. There are 2 parts for grown-ups, 2 acts and 5 scenes with lots to entertain the audience as everything ends up in a party for Santa, with some penguins and Eskimos joining in the party. Time, 1 hour.

THE CROSSPATCH FAIRIES
By Norwood Dale Price, 60c
Gets the holiday spirit "across" in an effective manner. The music is bright and melodious, yet simple enough for easy performance. A nice length operetta introducing Mother Goose and Fairland characters with, of course, Mr. and Mrs. Santa Claus.

SANTA CLAUS' CHRISTMAS PARTY
By C. E. Le Massena Price, 60c

A sparkling, entertaining operetta in which children from seven to fifteen years of age may have a part. The music is tuneful and easy to sing. The plot has to do with jolly old Mr. Nick's good work with some young cynics.

CATCHING KRIS KRINGLE
By Geo. F. Root Price, 40c
This is a good old-fashioned Christmas "show" for the young folks. Features some of the favorite carols.

THE MADCAPS
By William Baines Price, 60c
A worthwhile operetta which children or adults, or a combination of both, may present. The plot puts forth a real moral. The attractive chorus work is all in unison.

SANTA CLAUS DISCOVERED
By Elizabeth U. Emerson Price, 35c
This pleasing Christmas cantata is for children's voices assisted by a baritone and a tenor or soprano. How Santa helps to give children a vision of the light that streamed from that Star of Bethlehem is brought out in the dialog and action. Santa has 3 solos and there is a solo for Jack Frost and for one of the school girls. Two acts.

A JOLLY CHRISTMAS
By Charles H. Gabriel Price, 40c
Even primary tots may help in this veritable children's jubilee with marches or drill, dialog, solos and choruses.

THE WAIFS' CHRISTMAS
By Geo. F. Root Price, 40c
An inspiring Christmas message is found in this enjoyable entertainment embracing young folk of all ages.

JUDGE SANTA CLAUS
By Geo. F. Root Price, 40c
An unusually pretty and effective Christmas operetta for children, easily prepared for presentation. Its popularity continues year after year.

SANTA CLAUS' MISTAKE
By Geo. F. Root Price, 40c
Teaches the beautiful lesson of charity and yet is brimful of humorous situations. Three solo singing parts, all girls.

IN SANTA CLAUS LAND
By Gertrude M. Rohrer Price, 60c
Quite a favorite one-act Christmas musical play for children. It runs about one hour and is readily produced with a minimum of rehearsing.

THE VISION OF SCROOGE
Cantata for Two-Part Chorus of Treble Voices
By William Baines Price, 40c
Dickens' beautiful Christmas story is the basis of the text of this effective cantata. Musically, it is not beyond the capabilities of the average Junior high school chorus. This cantata may be sung with an accompaniment of piano or harmonium for which a Stage Manager's Guide, giving full staging directions, is available.

Send for FREE Folder giving lists and descriptions of other Christmas Entertainment suggestions, including Recitations with Piano Accompaniment, Toy Symphonies, Christmas Songs for Child Singers, etc.

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Letter to a P.O.W.

WILL YOU WRITE a letter to a Prisoner of War . . . tonight?

Perhaps he was left behind when Bataan fell. Perhaps he had to bail out over Germany. Anyway, he's an American, and he hasn't had a letter in a long, long time.

And when you sit down to write, tell *him* why you didn't buy your share of War Bonds last pay day—if you didn't.

"Dear Joe," you might say, "the old topcoat was getting kind of threadbare, so I . . ."

No, cross it out. Joe might not understand about the topcoat, especially if he's shivering in a damp Japanese cell.

Let's try again. "Dear Joe, I've been working pretty hard and haven't had a vacation in over a year, so . . ."

Better cross that out, too. They don't ever get vacations where Joe's staying.

Well, what are you waiting for? Go ahead, write the letter to Joe. Try to write it, anyhow.

But, if somehow you find you can't, will you do this? Will you up the amount of money you're putting into your Payroll Savings Plan—so that you'll be buying your share of War Bonds from here on in?

Blending the Registers

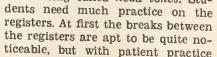
by Herbert Wendell Austin

REGISTERS are the so-called divisions of the voice which result from the readjustment that is made in the vocal cords as the voice proceeds up or down the scale. The trained voice takes its lowest tones in the chest register, its medium tones in the medium register, and its upper tones in the head (falsetto) register. As such a voice passes from one register to another in the course of a song, the blending of the registers is so finely done that it is difficult for the ear to detect the change. This scientific blending of the registers makes possible a wide, musical, vocal range.

In the chest register the flow of breath is forward and without much impact against the parts of the mouth. The falsetto voice brings the tones forward on the breath and places them against the hard palate, or upper teeth, for resonance. As the falsetto proceeds into its higher ranges, there is the sensation that the tones are in the head rather than in the throat, the resulting tones often being called *head tones*. Students need much practice on the registers. At first the breaks between the registers are apt to be quite noticeable, but with patient practice the tones will begin to blend together until finally the "three voices" will sound quite like one. It is a vocal achievement worth all the labor invested in it.

Let us try an exercise. (Men may sing it an octave lower.)

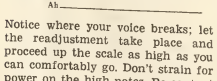
Ex. 1



Notice where your voice breaks; let the readjustment take place and proceed up the scale as high as you can comfortably go. Don't strain for power on the high notes. Be content with small tones. Let the voice diminish in power if it wants to.

Having noted the pitch on which your voice naturally breaks, practice the following exercise, transposing it up or down to suit your particular voice:

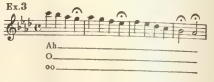
Ex. 2



Do not try to smooth up your voice-break between the registers too quickly. But do not leave the above exercise until you can move right on through the scale, using the registers. When this becomes a sort of "second nature," use the first exercise again and try to blend the registers.

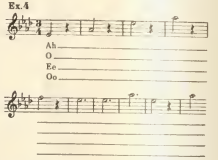
Now try this, bringing the falsetto down as low as possible. Sing softly.

Ex. 3



Be sure to observe the rests in the next exercise. Where the exercise repeats the same tone, the voice should alternate between the falsetto and chest register.

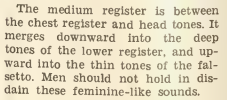
Ex. 4



Remember that tones grow with practice on simple syllables. Do not leave these exercises until practice thereon has resulted in a gratifying use of the registers. When this is accomplished, try some good song. Sing the tune to the vowel sounds as indicated above, concentrating on good tone production and a smooth blending of the registers. Then sing the words. You will be surprised at the new ease with which the voice glides over the pitches where it used to break.

The medium register is between the chest register and head tones. It merges downward into the deep tones of the lower register, and upward into the thin tones of the falsetto. Men should not hold in disdain these feminine-like sounds.

Ex. 5



Practice Exercise 5 to develop change of power in the register adjustments. Use the same vowel sounds as indicated for Exercise 4. This may be transposed if necessary.

* * * * *

"Handel is the unequalled master of all masters. Go, turn to him and learn, with few means, how to produce great effects."
—Beethoven.

How to Teach Your Child Absolute Pitch

(*Continued from Page 760*)

of hearing that small children possess makes it possible for most children to be taught absolute pitch, if it is started young enough; and that the reason very few people have absolute pitch is because only a few are taught music at the age of four or five.

I did not start out to teach our daughter absolute pitch. She was anxious to learn to play the piano, and her father, being a musician, wanted his children to have a musical education. So, when she was just past four I bought her an instruction book and started to teach her. I kept the piano tuned to International pitch. Because of my lack of tonality, it was impossible to rely on my own singing or playing. Consequently, I merely taught her the names of notes and how to read music in the same way an older child would be taught. After a month or two she was reading the simple tunes in her book, and I noticed that she knew when she hit a wrong note, although she was not looking at her hands. I turned her back to the piano and found that she could name any note played, within the range of notes she had learned—something over two octaves. As she learned to read more notes, her range increased, and as chords were introduced into her pieces, she learned to distinguish two or three notes struck together. After a year and a half of study, she can name any single note on the keyboard and two, three or four notes played simultaneously anywhere except at the extreme ends of the register; probably she will eventually hear these. She can recognize the tones of a violent discord as easily as of a concord. She can sing any tone within her range on perfect pitch; and can play by ear the tunes she learned to sing in kindergarten. These tunes were taught entirely without a piano. She is also able to recognize most tones played on other instruments, if they are tuned to about the same pitch as our piano. While she is a brighter child than average, she seemed to possess little musical ability until we started to teach her. Her sense of rhythm was poor, and she did not try to sing tunes as many small children do.

After the foregoing experience, I decided that possibly children are not born with absolute pitch, but acquire it. Accordingly, I then proceeded to teach our son the same ability. He does not seem to be any brighter than the average child, although he displays more musical talent than his sister did at the same age. He has an excellent sense of rhythm and often hums or sings tunes that he has heard. At four years of age he did not seem to be ready to learn to read music, so I have not attempted that as yet, but will shortly. I taught him the names of the different keys on the piano, starting at Middle C and gradually adding new keys in either direction as soon as he could name these as I pointed to them, or could play the ones which I named. This was done entirely at the keyboard with the child looking at the keys. After he knew an octave or more perfectly, I turned his back to the piano and found that he could name any tone I played. He now knows two octaves. He has also been taught to play the C scale, one octave, with either hand.

This method of teaching perfect pitch could be used with other young children. However, if after a child has learned an octave or more at the keyboard and has not acquired absolute pitch for these tones, it is scarcely advisable to devote more time to this method. Although this experience shows results with two children, a thousand such experiments would be necessary to establish the truth or fallacy of the theory.

The Voice Teacher and the Speaking Voice

(*Continued from Page 748*)

defective cylinders, in like manner we can correct the characteristic factor sounds of the voice.

Sometimes the normal speaking voice is so badly produced that its habitual use will overwhelm the remedial operations. In that case try to operate these exercises in a pitch higher than that ordinarily employed. Or, perhaps better, have the pupil sustain the vowels, which, of course, is singing them.

World of Music

(*Continued from Page 697*)

tour it became the first chorus of mixed voices to sing American music at Salzburg Cathedral in Austria. He wrote choral and instrumental works and was a collector and arranger of Negro folk tunes.

CARMEN VENTRESCA, composer, former oboist with the Philadelphia Orchestra, and for the past year a member of the Armed Forces attached to the 392nd Army Air Force Band, died September 8 at Wilmington, Delaware. He was a member of a number of musical organizations in Philadelphia and also was active in promoting the publications of the Theodore Presser Co. Among his compositions is the new *Air Transport Command March*, recently adopted as the official marching song of the A. T. C.

The Junior Etude

Edited by
ELIZABETH A. GEST

American Music

(Costume Recital or Playlet)

by E. A. G.

CHARACTERS (in appropriate costume):

PILGRIMS
INDIANS
COLONIALS
NEGROES
COWBOYS
PRESENT-DAY GROUP

SCENE: Interior with piano. All enter in procession and seat themselves on chairs, stools, cushions, and so on.

PRESENT-DAY GIRL (walking around room and observing costumes): Dear me! Who are all these people? Am I dreaming or something? Real Indians! Pilgrims and everything!

A PILGRIM (bowing low): Yea, forsooth, here we are and all real Americans, forsooth. Methinks it would be fitting and proper for us all to become acquainted, one with another. Mayhap we could sing a hymn of praise that we are all true Americans, and thus acquaint ourselves unto each other.

PRESENT-DAY GIRL: Oh, but my musical history says you Pilgrims do not favor music!

PILGRIM: Aye, aye, but there is music and music. It would be the music of hymn-sing and psalmody we would favor, but not the music for dancing or merry-making. That would be unbecoming to our way of life. But now let us join in the hymn."

(All groups join in singing, accompanied at the piano by one of the Pilgrim group. Other hymns may be added.)

INDIAN BOY: Hi-yi! Hi-yi! Sound plenty good. Indian sing, too. Indian sing plenty good, too. Him dance Buffalo Dance.

PRESENT-DAY GIRL: Oh, a real Indian dance. Please do! Oh, *please!* (Indian group walks around in small circle, with shuffling, rhythmic motion, heads bent toward the floor as one of the group plays an arrangement of a genuine Indian Tribal Melody.)

PRESENT-DAY BOY: Wonderful; Do another one, *please!* (Another player or the same one plays another Indian melody as the dance is repeated.)

COLONIAL: Interesting, indeed. And to think of it! Had we but known how to move the feet in Indian dance and how to raise the voice in their songs, mayhap they would not have frightened us to betake ourselves to the stockades so frequently. Albeit we have dances of our own, too. It well becomes our ladies in crinoline and our gentlemen with silver buckles and lace to dance in a stately manner. Surely the Pilgrim fathers would not have objected to the courtly dignity of our minuets, had they but beheld them.

PRESENT-DAY GIRL: We would love to see a minuet. Who wrote the music for your minuets?

(*Continued on Next Page*)

Junior Club Outline, No. 27

Liszt

a. Liszt, during his lifetime, was considered the world's most brilliant pianist. When and where was he born? When did he die?

b. He used many folk tunes in his rhapsodies. These tunes were from what country?

c. He donated a large sum of money to erect a monument to a famous composer in Bonn. Who was this composer?

d. Another famous composer married Liszt's daughter. Who was this composer?

Terms

e. What is a rhapsody?

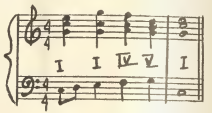
f. What is meant by *con bravura?*

Keyboard Harmony

g. What is a passing tone? (Refer to last month's outline.) Do you remember how you formed chords last month, using passing tones in the melody? Passing tones are used the same way in the bass. Play the following pattern in three major and three minor keys. Notice the second note in the bass is a passing tone, progressing from C, the root of the chord, to E, the third of the chord, and passing through D as it progresses.

Musical Program

Since Liszt's piano compositions are nearly all of extreme difficulty, your program would be made up of simplified arrangements. Try to hear some of Liszt's compositions through



recordings made by some of the world's greatest pianists. If you do not have any Liszt arrangements in your repertoire, you may make up the program this month from pieces you have learned, regardless of who the composers are.

Instrument Game

by Lille M. Jordan

Fill in the blanks with musical instruments

1

The "prima donna of the strings" is often said of *me*, because I take the leading part in everything, you *see*. My ancestors lived long ago; the zithers are my *kin*; the lyre and harp were fashioned first, and then the ————.

2

I'm often heard in orchestras, or in a string *quartette;* I like to join the violin, or harp, in a duet. My color is a shiny brown; my tone is deep and *mellow;* my proper name is rather long; for short I'm called a ————.

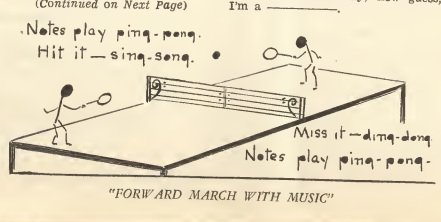
3

I'm very popular in Spain, I'm used for dance and *song;* in olden times the troubadours would carry me *along*. We felt at home at castle gates; we traveled near and *far;* I'm still a favorite to-day; now guess, I'm a ————.

4

I helped the shepherd boy of old to pass the time *away;* on me he played his melodies that cheered his lonely *day*. To-day in the finest orchestras, my place none can *dispute;* I lead the wood wind section, and my name is short, a ————.

Answers: 1, violin; 2, 'cello; 3, guitar; 4, flute.



Red Cross Afghans

Thanks again, knitters, for the squares you have sent in for our Red Cross afghans. (Incidentally, some of you are very good knitters.) As you know, these afghans are much needed, so send in all the squares you can (four-and-one-half inches). One military hospital has requested nearly five hundred of these afghans, and, of course, the Junior Etude is very glad to be able to contribute a few for the use of the wounded soldiers.

Squares have recently been received from:

Shirley Day; Mary Olive Chandler; Margaret Fields; Evelyn Fields; Ola Grace Gardner; Mary Blair Shirley; Dorothy Jones; Verona Owens; Jean Parker; Janie Margaret Hinnant; Ramona Rouse; Anne Hicks; Emogene Reddick; Doris Wheeler; Edna Earle Halloman; Frances Moore Dixon. (List will be continued next month.)

American Music

(Continued)

COLONIAL: A veritable good question it is. As it fell out we were not fortunate enough to have many men skilled in the art of musical composition in the Colonies. William Billings and Francis Hopkinson were our most important musicians, but we made use of the music of Haydn and Mozart. Our worthy ships brought books of their fair tunes with many other imports from Merry England. (Colonial group dance minuet to the melody of *Don Juan* or *Minuet in E-flat* by Mozart.)

PRESENT-DAY BOY: That's swell! I think one of you should play a tune by Billings or Hopkinson for us. I like early American stuff.

COLONIAL: I can play *My Days Have Been So Wondrous Free* by Hopkinson, but it was really a song, you know. (Plays.)

PRESENT-DAY GIRL: That is beautiful. My book says that Hopkinson was a signer of the Declaration of Independence, I believe.

COLONIAL: The book brings forth the truth, but over and above that he could turn a pretty tune on the harpsichord, write a pretty rhyme of poetry, yet all the while he was a fine lawyer and statesman.

OLD NEGRO: My old Massa, he war a lawyer and a statesman, too. Dat's just what he war. Down in old Kentucky. Dat's whar he lived. Down in *My Old Kentucky Home.* Dat war his home and dat war my home, too. (Group sings *My Old Kentucky Home* by Foster, accompanied by solo or duet arrangement on the piano.)

PRESENT-DAY GIRL: I love the songs of Foster. Please sing another.

NEGRO: We shu is glad, Honey. We'll sing *Swing Low, Sweet Chariot.* It warn't written by Foster, 'cause nobody know who done writ dat song, Honey. (Group sings, accompanied by solo or duet arrangement on the piano.) Piano solos, such as *Oh, Susanna,* by Foster, may be included.

COWBOY: We used to sing that tune. You see, we never get many chances to sing and dance together because we have to ride the range all night long by our lone selves. Our horses, they get weary, and so we just sing, and sing, and sing, keeping time to the horse's steady hoofsteps. And when we don't know any more words we make some up. Come on, boys, let's give them a song. (Group sings *Rusty Jigs* or some other cowboy tune, accompanied on piano by one of the group. Piano solos may also be included.)

PRESENT-DAY BOY: That's great stuff. I love cowboy songs. I wish I could be one—a cowboy I mean. I bet no bronco could throw *me.*

COWBOY: Maybe. But remember, that depends on the bronco. Now see here, we have all been putting on our song and dance acts for you. Now it's your turn. What kind of music do *you* play?

PRESENT-DAY GROUP play several solos, including compositions by MacDowell, Cadman, or any American pieces they have prepared. After the final number the groups applaud. Then two of the group play a duet arrangement of the march, *Stars and Stripes Forever,* by Sousa, as each character brings forth a small American flag which has been concealed in the costume. Groups fall in line and exit, waving flags.

Curtain.

Honorable Mention for August Essay:

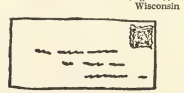
Bobbye Gambill; Veryl Haggerty; Colleen Loftin; Barbara Markland; Evelyn Yelde; Barbara Russ; Marie Riley; Marie Cestero; Angela Dondero; Marian Gruetter; Anne Leach; Louise McCormick; Sarah Orcutt; Leonard Finkelstein; Roberta Grieser; Carol Thorpe; Margaret Ann Goodman; Judson Moss; Agnew Foreman; Mary Grew; Kitty Black; Brenda Hopewell; Alice Barnes; Russel Burton; May Welch; Ruth Ward; Georgia Cogill; Shirley Efferson; Mildred James; Gladys Henderson.

My Musical Progress

(Prize winner in Class B)

When I was six my mother taught me to read music. As we lived in Africa then, there were no piano teachers available, so she gave me lessons for three years, until I was nine. Then a teacher came to the mission and he gave me lessons for a year. When I was ten we came to America. There was a piano on board the boat but I could not use it very much because it was so much in demand. When we came here I lived in a house with a piano for a year, and that summer my grandmother gave me a few lessons. Then in the fall we came to live in Wisconsin where I started taking piano and viola lessons. Soon I progressed so that I could join our orchestra and now I occupy second viola chair.

ANNA LOIS REULING (Age 12), Wisconsin



(Send answers to letters care of Junior Etude)

DEAR JUNIOR ETUDE:

I think music is a fine morale builder. Our boys in camp enjoy music. Just think how a soldier, sailor or marine would feel if he did not have a song to sing. Music is a sort of pepper-upper when we are sad, and no matter where the boys may be, a song will build up his morale.

From your friend,
RONALD PARKER (Age 10),
Pennsylvania.

Melody Wheel Puzzle

Take the second letter in the title of No. 1; the third letter in the title No. 2; the sixth in the title of No. 3; the third in No. 4; the first in No. 5; the second in No. 6; the second in No. 7; the third in No. 8.

The letters will spell a musical term. What is the term and what are the titles?

Prize Winners for August Last-Letter Puzzle:

Class A, Dorothy Okoniewski (Age 16), New York.

Class B, Julia Colby (Age 14), Ohio.

Class C, Barbara May (Age 9), New York.

THE JUNIOR ETUDE will award three worth while prizes each month for the most interesting and original stories or essays on a given subject, and for correct answers to puzzles.

Junior Etude Contest

Contest is open to all boys and girls under eighteen years of age, whether a Junior Club member or not. Contestants are grouped according to age as follows: Class A, fifteen to eighteen years of age; Class B, twelve to fifteen; Class C, under twelve years. Names of all of the prize winners and their contributions will appear on this page in a future issue of THE ETUDE. The thirty next best contributors will be given a rating of honorable mention.

SUBJECT FOR THIS MONTH

"Exercises"

All entries must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia (1), Pa., not later than November 22. Winners will appear in the February issue.

CONTEST RULES

1. Contributions must contain not over one hundred and fifty words.
2. Name, age and class (A, B or C) must appear in upper left corner and your address in the upper right corner of your paper. If you need more than one sheet of paper, be sure to do this on each sheet.
3. Write on one side of paper only and do not use a typewriter.
4. Do not have anyone copy your work for you.
5. Clubs or schools are requested to hold a preliminary contest and to submit not more than six entries (two for each class).
6. Entries which do not meet these requirements will not be eligible for prizes.

My Musical Progress

(Prize winner in Class A)

In September, 1938, I merely knew that a whole note and a quarter note existed. This month I am playing Chopin's *Nocturne in F-sharp major* and the first movement of Beethoven's "Sonata Pathetique" in a piano recital.

If I have progressed rapidly it is not because of musical genius, nor on account of very favorable working conditions. It is due to three main factors: first, I had a competent teacher; second, I paid special emphasis on scales and studies in daily practice; third, I have availed myself of the opportunity to hear lots of good music on the radio and to make use of the musical material in the local public library. I believe that, to progress rapidly, one should have a good instructor, practice regularly, and develop his musical appreciation through reading of music and by having many chairmen of committees, including social, program, games, concerts and transportation. We are much interested in the study of composers and their music. Each month a composer is studied, papers are read, pictures of the composer, his home, and so on are exhibited. Then the following month a "spot quiz" is given; students must recognize themes given on recordings, and prizes are given.

We frequently attend the concerts at our Art Museum. Our club going in a group. We are now writing words for our club song, the music being composed by our president, Dick Williams. The Etude is read each month and forms the basis of many interesting discussions.

From your friends,
RUTH HAWKINS and M. HARDING, Ohio

My Musical Progress

(Prize winner in Class C)

I think that some people do not want to learn music because they believe it is going to be too hard. I thought so too when I started nine months ago, but now I do not think it is hard. So if you people who hear my story, think that music is hard, keep on and pretty soon you will find it easy. I can play a few things out of the June, July, and August Etudes and I can play a few hymns from memory, and I can play some things from other books, too. The reason I made so much progress in a short time, even though I only practiced a half hour a day, is because I have a very good teacher. So if you want to make good progress in music, the most important thing is to get a very good teacher.

JOSEPH IRVING KARCH (Age 10),
Massachusetts

Zona Lillian Gogel (Age 5)
Washington, D. C.

Honorable Mention for August Puzzle:

Antoinette Pollock; Eleanor Abel; Muriel Emberger; Teddy Okoniewski; Dorothy Scinyava; Nellie Andrews; Claire Bruner; Ann Robertson; Jackie Moller; Dolores Kmiec; Francis Parsons; Anna May Francis; Ruth Mickleson; Agnes Ribner; Nolla McMurtrie; Edna Roberts; Mollie Ann Hilton; Patsy Palmer; Marjorie Bowman; Ellen Stone; Angela Petrie; Albertine Bower; Paula French; Mary Mason; George Chetwood; Billy Hovemeier; Stella White; Nancy Gross; Judy Mason; May Belle Cox.

PUBLISHER'S NOTES

A Monthly Bulletin of Interest to all Music Lovers

November 1943

ADVANCE OF PUBLICATION OFFERS

All of the books in this list are in preparation for publication. The low Advance Offer Cash Prices apply only to orders placed NOW. Delivery (postpaid) will be made when the books are published. Paragraphs describing each publication appear on these pages.

Album of Marches for the Organ	.40
Ballads of Paul Bunyon—Choral Cycle—Strong	.40
The Child Haydn—Coit-Bompton	.20
Favorite Hymns—Piano Duet—Richter	.35
Finger Fun—Adler	.20
Gems of Masterworks for the Organ—Tanner	.40
More Concert Transcriptions of Favorite Hymns—Kohlmann	.45
Nutcracker Suite—Piano Duet—Tscholkowsky-Felton	1.00
Our Latin-American Neighbors—Richter	.40
Reverential Anthems—Baines	.25
Second Piano Part to Bach's Fifteen Two-Part Inventions—Vene	.35
Second Piano Port to Thompson's Tuneful Tasks—Benford	.35
Sixteen Short Etudes—Lemont	.25
Thy God Reigneth—Contoto—Keating	.40

YOUR CHRISTMAS MUSIC PROGRAM—If you are a choirmaster or organist, or have in charge in school or community groups the presentation of musical programs, don't delay too long in preparing your Christmas program for this year. Music dealers everywhere are endeavoring to serve music folk just as if these were not war days, but many of them have had to sacrifice to the call of war the efficient co-workers who have assisted them in giving this service in years past. Then, too, our public transportation systems are taxed to the limit to carry troops and supplies, and delays in freight, express and parcel post shipments of non-essential goods may be expected.

Last month, in these *Publisher's Notes*, we gave a complete list of the new Christmas publications that have been added this season to the catalogs of THEODORE PRESSER CO. THE JOHN CHURCH CO., and OLIVER DITSON CO. Among these were the new cantata especially appealing to volunteer choirs entitled *Tidings of Joy* by Louise E. Stairs, and Danforth Simonton's clever arrangement for junior or intermediate choir, or choir with a reduced male membership, of Louise E. Stairs' popular Christmas cantata, *The Child of Bethlehem*. The latter, as you may remember, can be performed either by a junior choir singing in two parts (S.A.) or it may be sung in three parts (S.A.B.) with all of the men's voices singing the baritone part.

To our piano-teacher readers we suggest an examination of Rob Roy Peery's brand-new arrangement of the famous Christmas Song, *O Holy Night!* by Adolphe Adam (50c), and the clever original composition by young students by J. J. Thomas entitled *Santa on His Way* (25c). For those teachers who plan a Christmas recital and have available two pianos, there is the new *Christmas Fantasy* for two pianos, four hands by Clarence Kohlmann ($1.00), which introduces well-known Christmas carol melodies.

Those who are planning school music programs will be delighted with the beautiful little two-part song composed by Ralph Federer entitled *The Star on the Christmas Tree* (12c). A choral number for more advanced singers new this season is J. Henry Francis' original Spiritual *De Lil' Lor' Jesus Sleep* (S.A.T.B.) (10c).

DO YOUR CHRISTMAS SHOPPING EARLY THIS YEAR—With the dearth of consumer goods throughout the country available for Christmas gifts, shoppers are going to find unusual difficulty in selecting suitable gifts for their friends the coming Christmas season. The War has created a scarcity of many lines of merchandise ordinarily used for gifts, but THE ETUDE offers you an opportunity to solve this problem inexpensively and conveniently by taking advantage of the Annual Christmas Gift Offer.

A subscription to THE ETUDE is not a "cheap" gift by any means, even though it is comparatively inexpensive. When you stop to consider that a year's subscription will bring to the recipient approximately $50.00 worth of fine music, in addition to the many inspiring, fascinating editorial features, it can scarcely be said that "this is just one of those gifts that I must get"—without regard to its real value.

A single year's subscription will cost just $2.50 and a handsome two-color gift card will be sent to the recipient in the name of the donor. Two one-year subscriptions ordered as gifts will cost $4.00, and any additional subscriptions above two, at the rate of $2.00 each.

Finally, THE ETUDE offers its own gift to those of its many loyal and interested friends who will order three or more gift subscriptions, in the form of a fine music album entitled "Themes from the Great Concertos" compiled by Henry Levine. This volume in itself will be a most acceptable gift for any music lover.

Let THE ETUDE wish your musical friends a Merry Christmas—not only on Christmas morning—but twelve times during the year.

Three-piece Crystal
Salad Set ..... Two subscriptions
Comb and Brush Set ..... One subscription
Porcelain Music
Master Plate ..... One subscription
Key Case—Leather ..... One subscription
Coin Teller—Leather ..... One subscription
O'Cedar Mop ..... Two subscriptions
Handkerchief Purse—
Moire Silk ..... One subscription
25-Piece Dinner Set ..... Ten subscriptions
Cigarette Case ..... One subscription
Correspondence Case ..... One subscription
Gentleman's Leather
Wallet ..... Two subscriptions

THE ETUDE'S BATTLE FOR PROMPT DELIVERY—That same spirit of friendly understanding that has always existed between the readers of THE ETUDE and its publishers makes us wish that you might peep behind the scenes in these War days and see some of the many unpredictable delays that affect the prompt delivery of our magazine.

Of course our ambition is to have every issue come to you as promptly as possible and delays are more of an irritation to us than they are to you.

Fortunately each ETUDE is filled with values not affected by delays. Therefore, when your ETUDE does not come on time, please favor us with your indulgence and remember that as in your own case, in printing plants and binderies handicapped by labor shortages, the support of War projects must always come first.

PREMIUMS FOR CHRISTMAS GIFTS—Even though the War has created a scarcity of merchandise suitable for premiums, workers need not despair that they cannot still secure very attractive premiums for selling ETUDE subscriptions.

The following is a list of interesting articles that are still to be had in this convenient and inexpensive way of filling out your gift list:

THE CHILD HAYDN—*Childhood Days of Famous Composers*—by **Lottie Ellsworth Coit** and **Ruth Bampton**—This, the third book in a new series of music appreciation books for children, gives the childhood story of "the father of the symphony," Franz Joseph Haydn, along with some of his early music. Added to the delightful story of "Papa Haydn," there will be interesting pictures of his boyhood and easy arrangements of music as piano solos and one duet. Although simplified, these compositions contain the essential qualities of Haydn's music and enable the child, while still at a young and formative age, to become real friends with this great master.

Educational and program possibilities are offered in this book through a listing of Haydn recordings, suggestions for dramatizing the story, and directions for making a miniature stage and settings—all of which appeal to the imagination of youngsters and give them a better understanding of the composer. A single copy of THE CHILD HAYDN may be ordered now at the special Advance of Publication cash price of 20 cents, postpaid. Delivery of the book will be made as soon as published.

MORE CONCERT TRANSCRIPTIONS OF FAVORITE HYMNS *For Piano, by* **Clarence Kohlmann**—So many thousands of copies of Clarence Kohlmann's CONCERT TRANSCRIPTIONS OF FAVORITE HYMNS FOR PIANO, published about a year ago, have been sold that perhaps the best description of this new book is to say that here are additional hymns similarly presented. These transcriptions do not run off into embellishments and variations such as would destroy the religious mood, but they do provide smoother renditions for the piano than is possible when the notes for the four voices of the usual hymn score are played on the piano.

These transcriptions may be used as piano solos in any part of the Church or Sunday School service, or they may be used to accompany solo or congregational singing of the hymns. This album also will provide an excellent means of home enjoyment for the hymns included it presents. Some of the hymns included are *Fairest Lord Jesus; Softly and Tenderly Jesus Is Calling; Lead On, O King Eternal; Beneath the Cross of Jesus; O Love That Will Not Let Me Go;* and a generous number more. A single copy of this book may be ordered in advance of publication at the special Advance of Publication cash price of 45 cents, postpaid, delivery to be made as soon as published. Sale limited to the United States and its possessions.

THEMES FROM THE GREAT OPERAS *Compiled by* **Henry Levine**—Few piano collections published in recent years have been more successful or more widely acclaimed than THEMES FROM THE GREAT CONCERTOS and THEMES FROM THE GREAT SYMPHONIES, both compiled and arranged by Henry Levine. It is therefore of particular pleasure that we are able to announce a third book in this important series, THEMES FROM THE GREAT OPERAS.

Choice selections which appear in new transcriptions by Mr. Levine include *Vesti la giubba* by Leoncavallo, the famous *Barcarolle* from Offenbach's "The Tales of Hoffmann," *My Heart at Thy Sweet Voice* from "Samson and Delilah" by Saint-Saëns, *Habanera* and *Toreador Song* from Bizet's "Carmen," *Knowest Thou the Land* from "Mignon" by Thomas, *Like a Dream* from "Martha" by von Flotow, the celebrated *Waltz* from Gounod's "Faust," and scenes transcriptions from Verdi, *Celeste Aïda* and *Triumphal Chorus ana March* from "Aïda" and the *Quartet* from "Rigoletto." Verdi is also represented with the *Anvil Chorus* and *Miserere* from "Il Trovatore." Other composers included are Donizetti, with the *Sextette* from "Lucia"; Mascagni, with the *Intermezzo* from "Cavalleria Rusticana"; Mozart, with the *Minuet* from "Don Juan"; and Wagner, with *To the Evening Star* and *Pilgrims' Chorus* from "Tannhäuser," *Bridal Chorus* from "Lohengrin," and the *Prize Song* from "Die Meistersinger."

The Advance of Publication subscription is now open at the low price of 40 cents per copy, postpaid. The sale is limited to the U. S. A. and its possessions.

OUR LATIN-AMERICAN NEIGHBORS *for Piano, Compiled and Arranged by* **Ada Richter**—There always has been a colorful appeal to young people in the United States and Canada in the things and people of the Central and South American countries. This is particularly true of the melodious and rhythmic music of the songs and dances of these countries. Mrs. Richter, whose ability to make arrangements of favorite melodies so that young pianists have no difficulty in playing them, has taken a carefully selected and generous number of Latin-American songs and dance rhythms and so arranged them for this book.

They are not for the young beginner's first year, but young pupils along in the second grade as well as grown-up piano beginners will find these arrangements delighting and satisfying. The songs carry between the staves the words of a verse, and in general the presentation is similar to the manner in which Mrs. Richter's very successful books SONGS OF MY COUNTRY, MY FIRST SONG BOOK, MY OWN HYMN BOOK, and PLAY AND SING have been produced.

A copy of OUR LATIN-AMERICAN NEIGHBORS may be ordered prior to publication at the special Advance of Publication cash postpaid price of 40 cents a copy.

REVERENTIAL ANTHEMS *by* **William Baines**—William Baines is well-known to organists and choirmasters all over the country as a dependable composer of singable anthems, which, by reason of their melodious appeal and musical worth, merit the interest and warrant the attention of choir and congregation alike.

This book, in which a fine selection of Mr. Baines' successful anthems will be presented, is to be called REVERENTIAL ANTHEMS and it will be well named. Mr. Baines makes use of Scriptural texts as a general rule. A generous number of dignified and churchly general anthems and a few special numbers for Christmas, Lent, and Easter will make up this collection. Several of the anthems have never before appeared in print, having been written especially for this book. Advance of Publication cash price, 25 cents, postpaid.

SIXTEEN SHORT ETUDES FOR TECHNIC AND PHRASING, *by* **Cedric W. Lemont**—The publication of these attractive and musical studies will mark the addition of a particularly useful work to the famous "Music Mastery Series," which is made up of piano teaching material by contemporary composers. We say this with assurance, for we are well familiar with the special qualities which pervade this composer's writings and with the successes his teaching works have attained.

These studies by Mr. Lemont again reflect his awareness of the needs of teachers and students, and his understanding of how to go about meeting them. In the third and fourth grades of difficulty, they are designed to cover the important phases of keyboard work most beneficial to the younger student. Throughout the collection the more familiar major and minor keys have been used to set forth engaging and melodic studies in scale playing for left and right hands, broken octaves, legato thirds and sixths, repeated notes, chords, and melody work sustained against an arpeggiated accompaniment.

During the period when these SIXTEEN SHORT ETUDES are in preparation for publication, a single copy may be reserved at the low Advance of Publication cash price of 35 cents, postpaid.

THY GOD REIGNETH—*A General Cantata for the Volunteer Choir, By* **Lawrence Keating**—This is a fine non-seasonal cantata for the average volunteer choir of untrained voices, with interesting variety in the various numbers for solo voices and chorus. The text, which includes Scriptural passages to be read by the pastor or a special narrator, has been selected and written by Elsie Duncan Yale. A single copy of this new cantata may now be ordered at the special Advance of Publication cash price of 40 cents, postpaid. Delivery will be made upon release from the press.

FINGER FUN *for the Little Piano Beginner, by* **Myra Adler**—A surprising amount of technical development is provided the kindergarten and primary grade piano beginner in this attractive book of twelve very easy exercises. Similar in style to the familiar "Hanon" studies for more advanced pupils, these exercises are limited to the five finger position. Both clefs are used from the beginning, and all exercises are in common time, and in the Key of C.

The book is being published in the oblong format and engraved in large, easily-read notes. Rhymes are used to accompany the music, giving rhythmic aid and also providing directions for playing and reading the notes. The cash price at which a single copy may now be ordered in Advance of Publication is 20 cents, postage prepaid.

A SECOND PIANO PART *to the Fifteen Two-Part Inventions of BACH, by* **Ruggero Vene**—The ever broadening interest in music for two pianos has prompted the publication of these scholarly adaptations to the Bach Two-Part Inventions, for use at a second piano while the original works are played at a first instrument. Their faithfulness to the original Bach structures in feeling and mood will delight the music-loving followers of the master, and will mark them as definite contributions to the serious repertoire for two pianos.

In preparing his amplifying backgrounds for second piano, Mr. Vene has adhered rigidly to the harmonic and rhythmic patterns of these remarkable fruits of genius. Yet, while they are intended to afford substantial support, they have been devised so as to not detract in any way from the originals nor complicate their contrapuntal qualities for the listener.

These Second Piano Parts will be published with the original Bach music above them (in score) in small notes. Not only will professional two-piano artists find them important additions to the literature, but teachers also will find them invaluable, for they will prove constantly useful in the teaching of the INVENTIONS. On the other hand, the student will derive keen pleasure and good instruction from playing them to a well-rounded second piano background.

While this work is in preparation, a single copy may be ordered at the special Advance of Publication cash price of 35 cents, postpaid. Delivery will be made immediately after publication.

FAVORITE HYMNS—*in Easy Arrangements for Piano Duet—Compiled and arranged by* **Ada Richter**—Another of Mrs. Richter's wonderfully useful compilations for young pianists will appear with the publication of this book. Suggested by the amazing popularity of her MY OWN HYMN BOOK, and including twenty of the most popular hymns, it already is assured an outstanding success by virtue of the carefully selected contents and their splendid adaptations to four hand uses.

Easy grades will prevail throughout this new collection, and a point of special interest will be the fact that the *primo* and *secondo* parts will be of about the same difficulty, with the result that it will be possible to interchange them between the players at will. An added feature will be the inclusion of a verse with each hymn.

Prior to the publication of this useful collection, an order for a single copy may be placed at the low Advance of Publication cash price of 35 cents, postpaid. The sale, however, is limited to the United States and its possessions.

ALBUM OF MARCHES FOR THE ORGAN—Every organist will appreciate this new all-march album. What busy organist cannot find use for a good march in connection with church festivals, patriotic occasions, school and community gatherings, weddings, and the worship service? It is in recognition of this fact and in answer to many requests that we take pleasure in introducing this book to fill what we believe is a definite need. The collection, when published, will include a lot of splendid marches among which there will be some seasonal marches suitable for Thanksgiving, Christmas, and Easter.

The music lies well under the hands, does not go beyond a moderate grade of difficulty and is, therefore, well adapted to the requirements of the average organist. Suitable registration has been supplied for the Hammond organ, as well as for the standard organ, thus making the book available for either Church or home use.—Advance of Publication cash price, 60 cents, postpaid.

GEMS OF MASTERWORKS FOR THE ORGAN—*with Hammond Organ Registration —Compiled and Arranged by* **Paul Tonner**—We believe that in GEMS OF MASTERWORKS FOR THE ORGAN, by Paul Tonner, we are offering a book distinguished for several reasons:—

1. Its special typography. Only two staves are used and the lower staff includes, in a different size than the notes for the left hand, the pedal part notes, which is of real assistance to beginning organists who are not yet skilled in reading three lines.

2. Effective registration. This has been provided with great care by Mr. Tonner, including Hammond Organ indications, which greatly extend the usefulness of the book by making it available also to players of electronic instruments both in the Church and in the home.

3. Interesting and unusual numbers—such as, *Postlude* by the 18th century composer, Rolle; the *Andante* from Brahms' "First Symphony"; the lovely *Prelude* in E-minor by Chopin; an *Interlude* by Hassler; the *Prelude* from Bizet's "L'Arlesienne Suite"; the *Largo* from Dvořák's "New World Symphony"; and other compositions by Bach, Handel, Franck, Mendelssohn, Mozart, Schumann, and Tschaikowsky. Advance of Publication cash price, 60 cents, postpaid. Sold only in the United States and its possessions.

SECOND PIANO PART—*by* **Robert T. Benford**—**TUNEFUL TASKS**—by John Thompson—The frequently-used set of studies entitled TUNEFUL TASKS by this well-known American educator presents excellent foundational material for future musicianship. This musical development now may be furthered even more by the use of a second piano part that can be played by the teacher in the studio, or by a parent, brother, sister, or friend in the home.

The unique feature of this SECOND PIANO PART TO TUNEFUL TASKS is that it is written in the same grade as the twenty studies in the study book. Thus, it is possible for the teacher to switch parts with the pupil giving the latter valuable preliminary experience in piano-ensemble playing. The advantages of these arrangements as sight-reading material readily are apparent.

In advance of publication, teachers may order a single copy of Robert T. Benford's SECOND PIANO PART TO TUNEFUL TASKS at the special Advance of Publication cash price of 35c, postpaid.

NUTCRACKER SUITE *by* **P. I. Tschaikowsky,** *Arranged for Piano Duet by* **William M. Felton**—In response to repeated requests from lovers of piano duet playing, we are pleased to be able to supply one of the most popular orchestra suites ever written in a special transcription for one piano, four hands, prepared by the late Mr. William M. Felton, whose superior work has been many times demonstrated to readers of THE ETUDE. In the duet medium, the arranger has been able to reduce the harmonic structures and variated "colors" of the original orchestral version with most effective results. The grade of difficulty ranges from four to six.

Opportunity to possess a copy of this book as soon as it is published is now offered to those who will send in an Advance of Publication order at the special price of $1.00, postpaid.

ADVANCE OF PUBLICATION OFFER WITHDRAWN—During the current month, our Mechanical Department promises to have ready for delivery to advance subscribers one of the interesting new publications that for several months past has been described in these

(Continued on next page)

Publisher's Notes. Directors of choral organizations and school music groups who are familiar with Miss Strong's successful cantata for treble voices, THE SLUMBER SONGS OF THE MADONNA, no doubt have been looking forward with considerable interest to this new work from her talented pen. This note will serve as an announcement that the special advance of publication price is now withdrawn on *Ballads of Paul Bunyan—Choral Cycle for Mixed Voices and Narratory Ballads* by Ethel Louise Knox, *Music by* May A. Strong. Is a typically American choral work based upon two favorite excerpts from the published experiences of the legendary Paul Bunyan. Almost every school child is familiar with these fascinating tales, and their presentation in the form of a music program should prove interesting to the average audience. This is not a work for beginning choral groups, but the well-trained adult or high-school chorus seeking program novelties should not overlook BALLADS OF PAUL BUNYAN, Price, $1.00.

STATEMENT OF THE OWNERSHIP MANAGEMENT, CIRCULATION, ETC. REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933

Of THE ETUDE, published *Monthly* at *Philadelphia, Pennsylvania, for October* 1, 1943.

State of *Pennsylvania* } SS.
County of *Philadelphia* }

Before me, a *Notary Public* in and for the State and county aforesaid, personally appeared *Henry E. Baton*, who, having been duly sworn according to law, deposes and says that he is the *President* of the *Theodore Presser Company*, publishers of THE ETUDE MUSIC MAGAZINE and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher *Theodore Presser Company, Philadelphia, Pennsylvania.*
Editor *James Francis Cooke, Llanberris Rd., Bala-Cynwyd, Pennsylvania.*
Managing Editor *None.*
Business Manager *None.*

2. That the owners are:

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The Presser Foundation, Philadelphia, Pennsylvania.
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(Signed) HENRY E. BATON, *President.*

Sworn to and subscribed before me this 1st day of October, 1943.

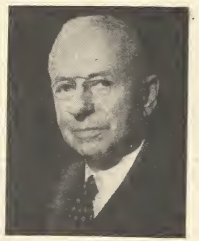
SEAL ALBERTA M. ALLEN, *Notary Public*

(My commission expires Jan. 5, 1947).

Next Month

What About Music When the War Ends?

"There never was a bad Peace and there never was a good War!" exclaimed Napoleon. All wars are temporary, and all over America blue prints are being made for our activity after Peace is declared. Let us pray that it may come with the New Year.



DR. JAMES ROWLAND ANGELL

MUSIC AND THE AMERICAS OF TOMORROW

Dr. James Rowland Angell, the distinguished ex-president of Yale University and now educational counsellor for the National Broadcasting Company, known for his keen, sane, penetrating vision, has given THE ETUDE his views upon the musical future that awaits all of us in the Americas.

THE PIANO WHEN PEACE COMES

Your piano today is a precious possession, because even good second-hand pianos are often hard to get. Lorien Wilson, president of the Baldwin Piano Company, all through the pre-war days the world's largest manufacturer of pianos, stops in the midst of his huge responsibilities in war production to tell what may happen to the piano after the war. Mr. Wilson is a Harvard graduate and a well-known electrical engineer.

CARROLL GLENN TALKS TO YOUNG VIOLINISTS

Carroll Glenn, attractive young American violinist, whose meteoric success has been a surprise even to her friends, tells of the difficulties which young violinists are likely to encounter. The accelerated pace of modern concert life makes extraordinary demands upon the young artist, and Miss Glenn indicates how she has met them.

IGOR GORIN'S PHILOSOPHY

The dramatic rise of the magnetic Igor Gorin, Russian bara-baritone, is another instance of American appreciation of artistry and native ability. His practical advice to singers is timely and sensible.

JITTERBUGS OF YESTERYEAR

A line of four thousand youngsters stood in front of New York's Paramount Theatre from dawn to opening time, in order to listen to a jazz band playing at the theatre. But this dance craze is not new, it has bobbed up many times in history. The article by Raymond W. Thorp and Weldon D. Woodson describes other amusing outbreaks of this mania.

STRIKE UP THE BAND

Edwin Franko Goldman, in a "right from the shoulder" article on "Patriotic Music and the Band" gives timely and tactful hints on band management.

Besides the above-named features there will be other interesting articles, special departments and the usual variety of interesting pieces in the DECEMBER 1943 issue of THE ETUDE.

A Variety of Master Broadcasts

(Continued from page 708)

scheduled: "Getting Goods to the Consumer" (Nov. 6), "Better Health Care" (Nov. 13), "Security For Everyone" (Nov. 20), and "What Political Parties Plan" (Nov. 27).

Mutual's Chicago **Theatre of the Air**, which is heard on Saturdays from 9:10 to 10:00 P.M., EWT, has a new and augmented season of operas and operettas planned. In response to listeners' demands for more opera condensations, several scores not presented up to this time will be added to the repertoire. Among operas scheduled for early broadcasts are "Faust," La Bohême," "La Tosca," "Lohengrin," "Carmen," "Mignon," and "Hänsel and Gretel." Thomas L. Thomas, Metropolitan Opera baritone, has been heard recently with the company, which is headed by Marion Claire. Other nationally prominent singers will be selected weekly to support Miss Claire. The symphony orchestra remains under the direction of Henry Weber, and the chorus under Robert Trendler. A dramatic cast separate from the singers is used in each program. The broadcasts are all prepared and directed by Jack La Frande.

Alec Templeton, blind pianist, composer, and improviser, has joined the **Cresta Blanca Carnival**, Morton Gould's show (Wednesdays, 10:30 to 11:00 P.M., EWT—Columbia network). Alec Templeton is best known as the creator of musical novelties and for his ability to clown with the works of the masters without ridiculing them, and this is the sort of thing he is expected to do on the **Cresta Blanca Carnival**. Morton Gould continues to direct his fifty-piece orchestra in special arrangements of his own of familiar popular pieces, as well as some of his own original works.

The twenty-four-week winter series of the NBC or General Motors Symphony Orchestra concerts officially opened on October 31. Maestro Arturo Toscanini is scheduled to conduct the opening concerts, then Leopold Stokowski will take over. Just how the division is to be made was not forthcoming at the time of writing. This is Toscanini's sixth full season with the NBC Symphony, and Stokowski's third.

This month's musical program on the **American School of the Air** (Columbia network—Tuesday mornings) will present varied programs, embracing wide ranges of history. On November 2, "Bach and His Family" is the subject of the broadcast; on November 9, it is "Down Mexico Way"; on November 16, it is "Through the Opera Glass"; on November 23, it is "In the Days of Paul Revere"; and on November 30, it is "Liszt and Chopin—Magicians of the Keyboard."

Letters from Etude Friends

Woodwinds—Hot or Cold

To THE ETUDE:

In the article, "The Men of the Orchestra," by Mishel Piastro, published in your January issue, 1939, the statement is made regarding the intonation of the woodwinds, "The colder it is, the higher they sound; the warmer, the lower." Although this is true of the string instruments, woodwinds are affected in just the opposite way by weather conditions, and play flat when cold and sharp when warm.

Also in the same issue, the article, "Expanding the Violinist's Repertoire," by Samuel Applebaum, states in regard to violin concertos, "Mozart wrote seven, but Handel, Schubert, Schumann, Wagner, and Chopin did not write any." Evidently Mr. Applebaum has overlooked the fact that Schumann did write the "Concerto in D minor" for violin which Yehudi Menuhin brought to the attention of the public in 1938.—Lalla J. Storch.

A Successful Choral Project

To THE ETUDE:

During the several years that The Etude has been a musical guide in our family, I have noticed that a number of cities have reported the presentation of this or that cantata or oratorio.

Thirty years ago we could always have a band, but to get a mixed group for singing was next to impossible. The men were self-conscious, or felt that to sing in public was only for those who had studied voice. However, a change has come gradually during the last few years. Our school has hired well-trained, competent musical directors, and the male of the genus *homo* has seen what can be done with group singing.

In 1937 a mixed group of fourteen voices sang "The Messiah." The group was increased to thirty-five, and the next year they again sang "The Messiah" and other compositions. Then our chorus was abandoned because the women in the ensemble were practicing three to five times a week, while the men were getting only one hour each week, and consequently were not progressing with the women.

In November, 1941, a men's chorus was organized. Primarily it was organized to entertain people periodically, to make them forget their war jitters. There were thirty men in the original group.

A public-spirited citizen donated money to buy our first song books. The director of the public school music department was engaged, and, with the blessings of all concerned, she proceeded to "wade in" and bring forth a men's chorus.

Five months later, twenty-four men had made sufficient progress to sing two numbers on the Music Week program. They "made" the show and were thus encouraged to go on. They appeared once during the summer, at a firemen's convention.

When Fall came with a resumption of activities, they decided on two public appearances: one in conjunction with the City Band, and one as part of a mixed group. In February a concert was given, the chorus singing the second half. As an indication of how far the chorus had advanced, Edward Elgar's *Land of Hope and Glory* was given a creditable performance. Immediately following this, work was begun upon "The Seven Last Words of Christ."

By this time the men of the chorus belonged to the several choirs of the city. This group of sixty voices was brought together, and after six weeks of rehearsal of three or four nights each week, we gave a wonderful musical presentation.

—HOWARD BARRETT, Minnesota

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COMPOSITIONS BY

Charles Wakefield Cadman

SELECTED FROM THE CATALOGS OF THE JOHN CHURCH COMPANY, THE OLIVER DITSON CO. AND THE THEODORE PRESSER CO.

● *Important, indeed, are the contributions of this versatile composer to American music. Practically his entire musical education was obtained in this country. In the field of American Indian music he is well-known here and abroad for his lecture recitals and for his compositions in the idiom of the American Indian. Probably best known to teachers and music students through the delightful melodies of his popular songs and piano pieces, a few of which are listed on this page, Dr. Cadman's composing efforts have by no means been limited to the smaller forms. Orchestras and instrumental ensembles frequently feature Cadman compositions, especially in radio broadcasting. His well-known Indian opera "Shanewis" was originally produced at the Metropolitan, and his typically American opera "The Witch of Salem" was produced by the Chicago Grand Opera Company. Dr. Cadman was born in Johnstown, Pa. (1881), but since 1916 has made his residence in California.*

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My Universe (E - g) ..... .60
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O Bird in the Dawn (d - g) ..... .50
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The Pearl Lies in the Sea (E-flat - g) ..... .50
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The Song of the Mountains (b - C-sharp) ..... .50
To-Morrow (d - g) ..... .60
To-Morrow (b-flat - E-flat) ..... .60
To What May Love Be Likened (c - g) ..... .40
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Fickle (Three Part) ..... .12
He Gave Me a Rose (Three Part, a Cappella) ..... .10
I Bring (Three Part) ..... .10
Indian Mountain Song (Four Part) ..... .15
Lilacs (Two Part) ..... .10
Little Papoose On the Wind-Swung Bough (Three Part, a Cappella) ..... .12
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Memories ..... .15
My Gift For You ..... .12
Sacrifice of the Aryan Rose ..... .15
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